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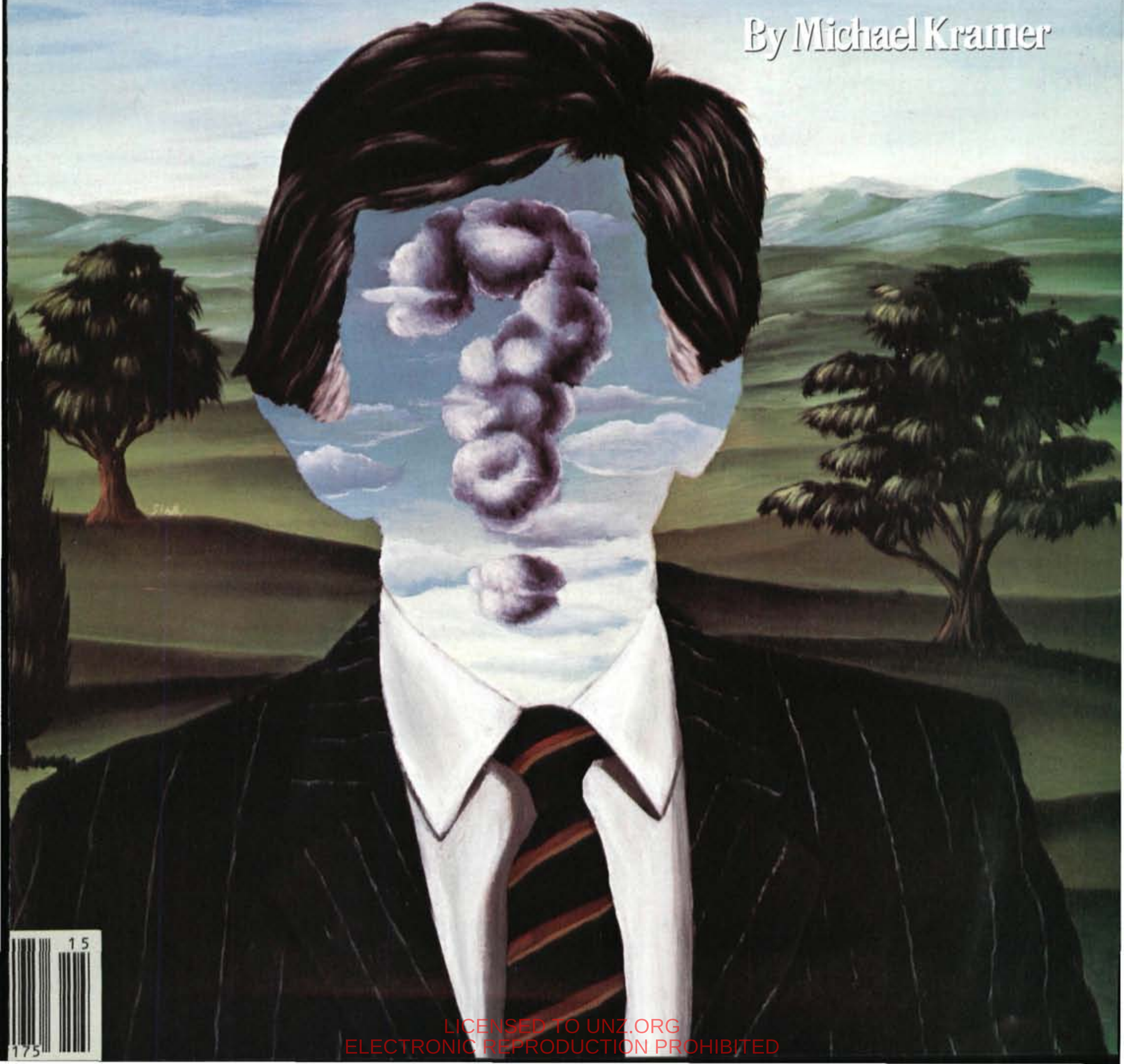
Death in the Video Arcade, by Linda Wolfe

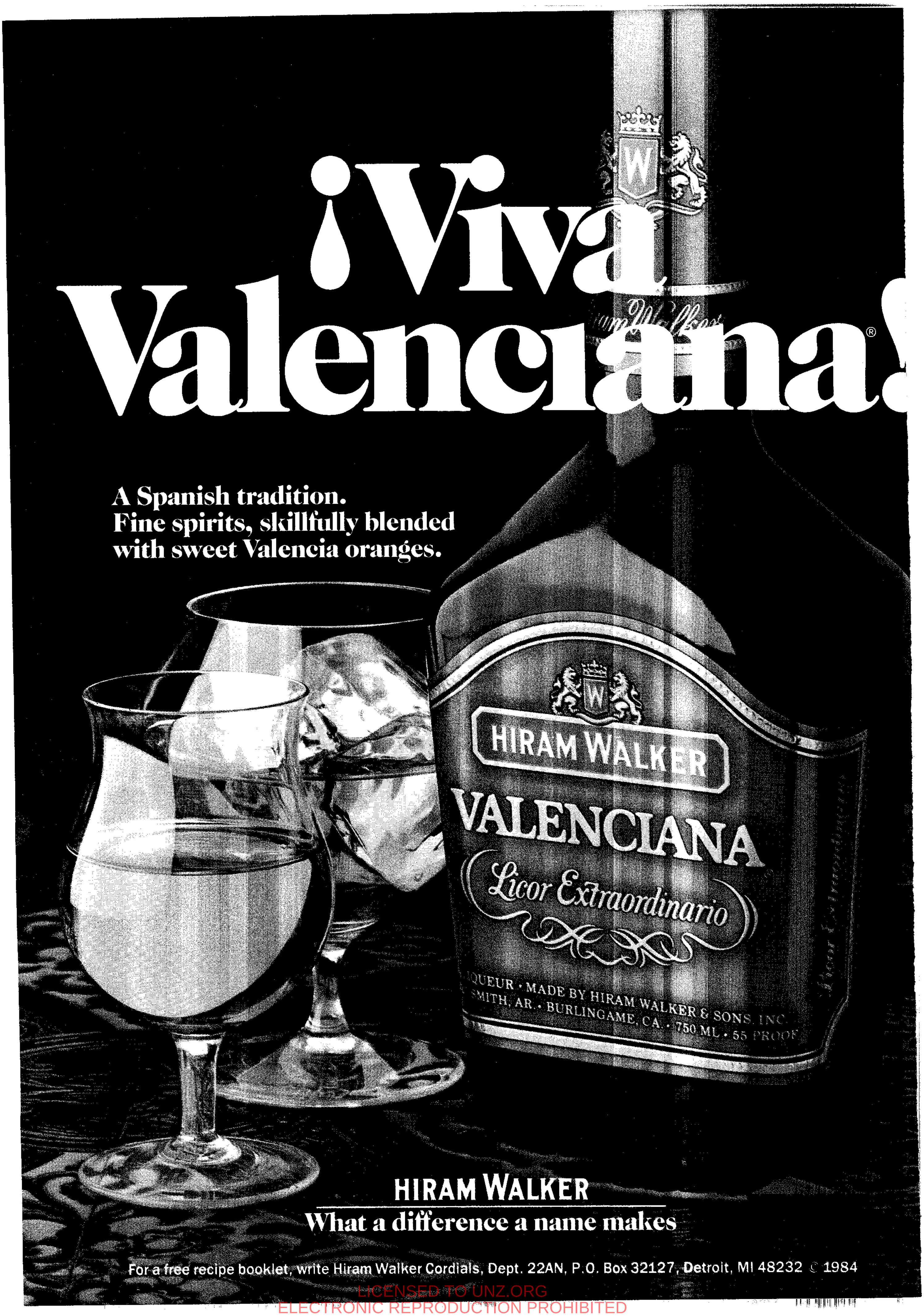
What's Wrong With the Met, by Peter G. Davis

NEW YORK

WHERE DOES HART STAND?

By Michael Kramer

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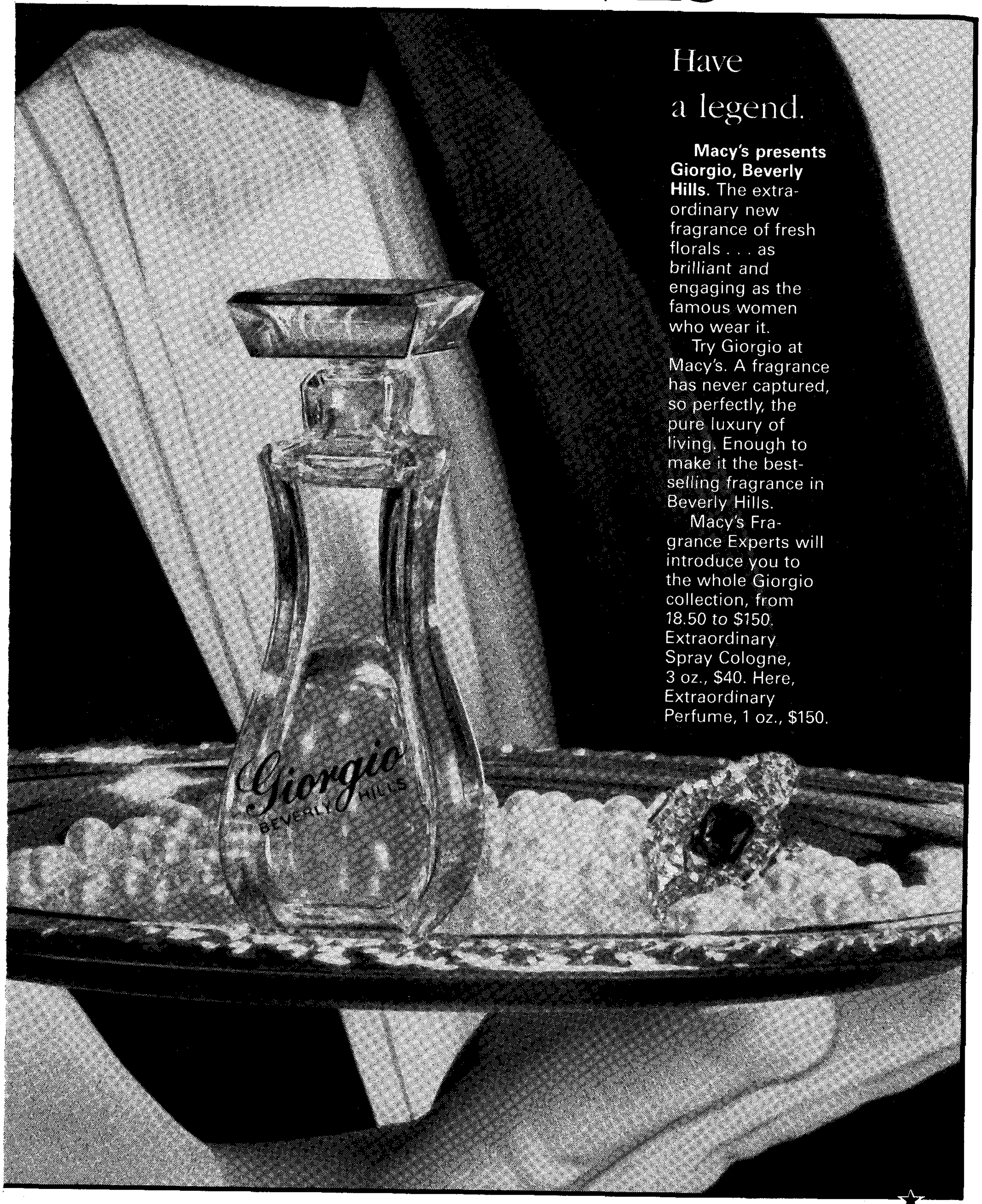

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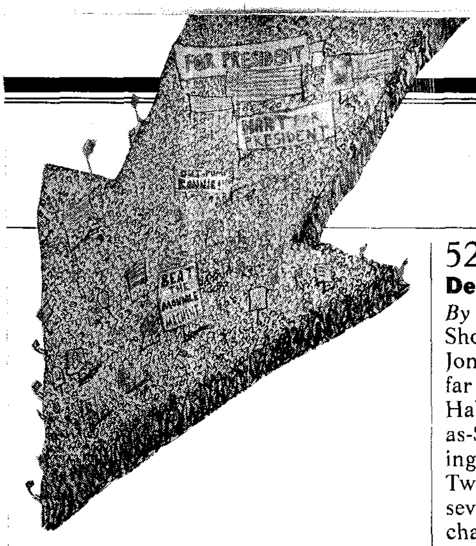

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)

hat Does Hart Stand For?

 Michael Kramer

cently, the race for the Democratic nomi-
tion has descended from the plane of
:as, and the issues have disappeared un-
r a barrage of insults and accusations. The
ues remain, however, and the biggest
estion of the campaign is still un-
swered—exactly what does Gary Hart
nd for? He's been called a neoliberal, but
irt's political philosophy defies such easy
geonholing. Michael Kramer provides a
int-by-point analysis.

3

ıvid Mamet's Hard Sell

Jennifer Allen

. man's his job," says one of the characters
 David Mamet's *Glengarry Glen Ross.*
ght now, Mamet's a successful play-
ight—*Glengarry* opened last week on
oadway to critical acclaim. Its characters,
e those in *American Buffalo,* are hustlers.
ıd the play, which is set in a seedy real-
ate office, is lean and foul and funny.
ımet says of his characters, "They are
ing to be excellent men"; Arvin Brown,
ıo directed the most recent production of
ıerican Buffalo, says Mamet "admires"
:m. Jennifer Allen talked to the play-
ight as he awaited opening night.

2

hat's Wrong With the Met

 Peter G. Davis

ın Sutherland, Luciano Pavarotti, Freder-
 von Stade, Teresa Stratas—all world-
ıss singers, not one of them singing with
: Metropolitan Opera next season. The
et has a reputation as a shrine of interna-
nal singing. It also has a booking policy so
id that if the new Enrico Caruso appeared
norrow he'd probably have to wait years
 sing at the Met; an artistic management
ıt singers have called "cold as ice"; and an
ıbility to attract the world's best singers,
nductors, and directors. What's wrong
th the Met? Peter G. Davis has some
swers.

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Death in the Video Arcade

By Linda Wolfe

Shortly after 7:30 P.M. on New Year's Day, Jonny Habib was killed in a video arcade not far from his home, on the Upper East Side. Habib, an eighteen-year-old senior at City-as-School, was "a bright, cheerful, and caring boy who showed great promise." Twenty-one-year-old Richard Dinneny and seventeen-year-old Joey Brennan have been charged with his killing. It's likely that neither of them even knew Habib. According to Police Detective William Mensch, he died "almost randomly." Linda Wolfe reports on an Upper East Side tragedy.

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By Jack Egan

Interest rates are climbing again, and for savers that spells short-term investments.

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By Bernice Kanner

A battle for America's sweet tooth is shaping up on supermarket shelves.

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By Marilyn Bethany

A dazzling black-and-white bath from the "Casa Tile '84" exhibition.

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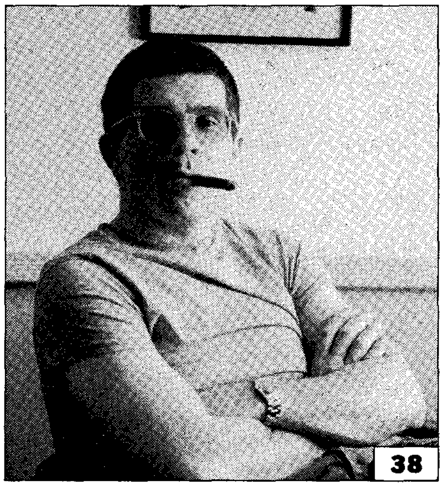

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David Salle freely quotes but also differs from his mentor, Jasper Johns.

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By John Leonard

George Washington's biggest battle is its fight to make our first president into an exciting hero: It loses.

52

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By John Simon

Lee J. Cobb is still the definitive Willy. Mamet's hustlers are at least lively.

75

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By John Simon

Peter Hall's Diaries gives us a director's progress from Young Turk to middle-aged Tory.

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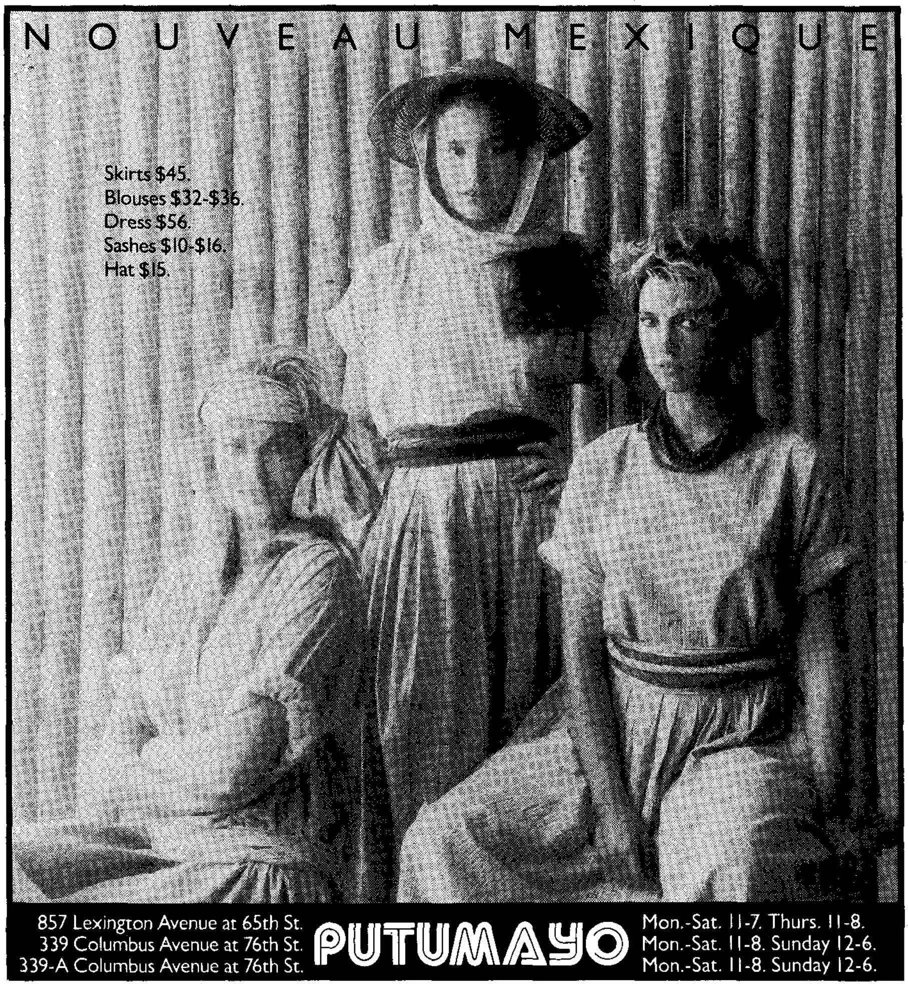
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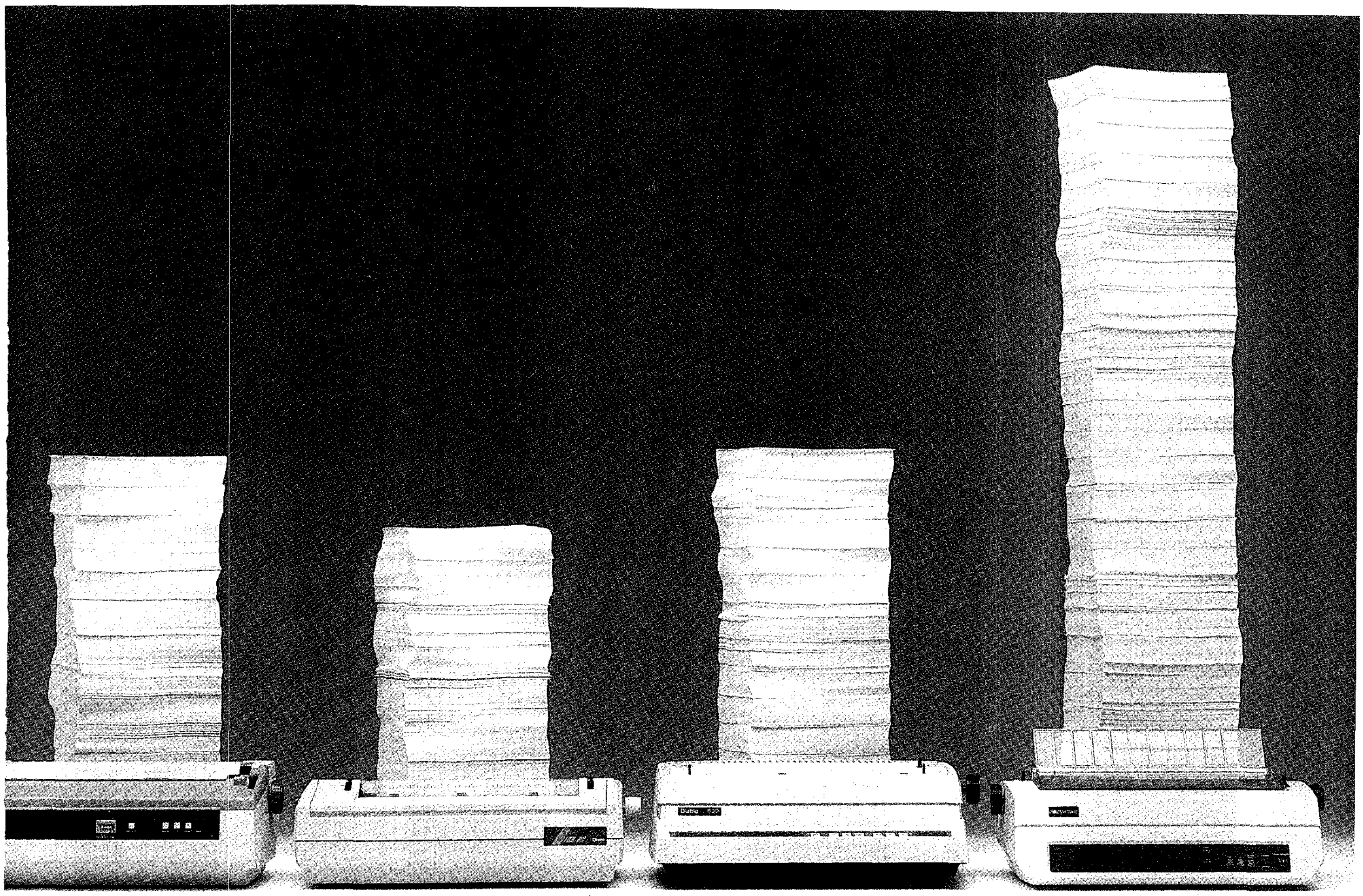

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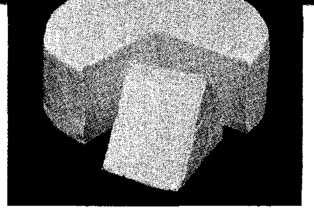

LETTERS

ersonal Bests

Y COMPLIMENTS ON PATRICIA MOR- sroe's sensitive and dignified story on ersonal ads ["Strictly Personals," larch 19]. For years I've been deeply ivolved with the ads—I've run them, nswered them, conducted surveys, and d workshops. My biggest gripe with the iedia has always been their tendency to eat the personals as an amusing sub- ect. Loneliness is not amusing. When roperly used, personal ads are an effec- ve, safe, relatively inexpensive way to nrich your life.

Lynn Davis
Queens

HY DO THESE LONELY SOULS ASSIGN SO any numbers—age, height, weight—to heir dreams? As a five-foot-seven-inch, 75-pound woman, I am quite ac- ustomed to not being acknowledged by any men. That's their problem. I've een too busy having a splendid time, rom Paris to Singapore, to worry. And he most enchanting advance anyone ver made to me took the form of a iscourse on the abalone, and what was o be found within its drab, gray shell.

Cecelia W. Eareckson
Baltimore, Md.

T WAS VERY EXCITING FOR MY FIANCEE nd me to be included in your story. owever, in the picture of the two of us, he superimposed ad was not the one I ad placed in *New York*. The implica- ion was that my fiancée wrote the ad, hile she had actually answered mine. y ad read, "Mister Congeniality—Sin- ere, Jewish, 29, 5'6", seeks vibrant lady ith pretty smile to share special, fun oments."

Les Degen
Manhattan

T SEEMS THAT YOU INTERVIEWED ONLY he professional types who advertise in *ew York*. How about looking at mid- le-class blue-collar workers who can't fford $20-a-line advertisements? You'll nd that life on the dating circuit is not s rosy as you make it seem.

Patricia D. Kantor
Queens

FOUND YOUR STORY VERY DISCOUR- ging. As the longtime wife of a very uccessful lawyer, mid-forties, good- ooking, likes exotic cars, the ocean, and hugging, I often find myself wondering if this is all there is to life.

Name and address withheld

I'VE BEEN TRYING TO PERSUADE MY TWO daughters, who live in the city, to advertise in your magazine, but they refuse. It's a shame, because they're both pretty, interesting, intelligent, employed, and family-oriented. S.W.M.'s can contact . . .

Mom
Huntington Station, N.Y.

A Critic's Critic

AS SAMUEL BECKETT'S BRITISH PUBlisher and someone who has known him and worked on his texts for nearly 30 years, I would like to comment on John Simon's irresponsible and cretinous review of *Rockaby* ["Theater: Underwriting," March 12]. Simon no doubt enjoys being out of step with the other New York critics; philistinism makes good copy, while a careful consideration of plays like *Rockaby* and *Footfalls* requires intellectual effort and is boring to the casual reader. Simon has not done his homework. More books have probably been published about Beckett than about any other living writer, and it is clear that *Footfalls* is a poetic masterpiece dealing with Beckett's most frequently used theme—the fear and anxiety of contemporary man about anonymity. He is born, lives briefly, dies, and is forgotten. I have seen twenty productions of *Footfalls* and still shiver at its frightening truths. Simon understands nothing of this. He finds human terror and aspiration boring.

It is understandable that many people do not like Beckett—he makes them uncomfortable and frightened. But critics should rise above such self-deception. The purpose of art is not just to depict reality but to give us the courage to face it. Like Shakespeare, Beckett sees tragedy in every human situation. It is Beckett's ability to distill poetry out of the human condition that makes him, in my opinion, the greatest living dramatist and novelist.

Simon does not even have the grace to compliment Billie Whitelaw's acting in both plays—surely the most stunning dramatic performances to hit New York in a long time.

John Calder
London, England

John Simon replies: Had Calder done *his* homework, he would have found me in the *Beckett Plays'* ad with"the great-

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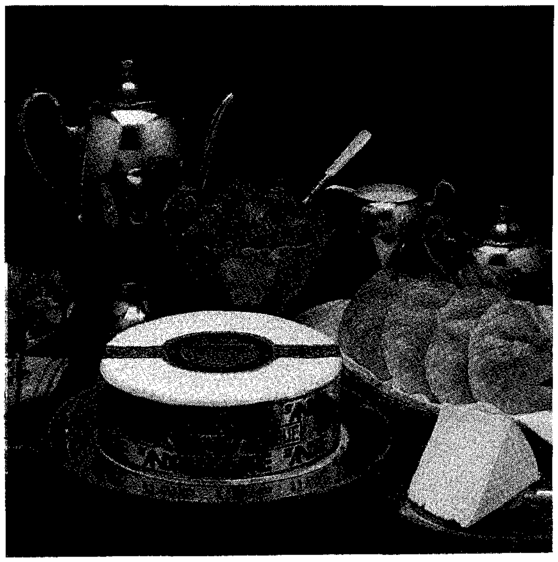

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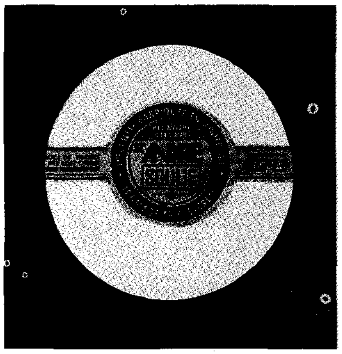

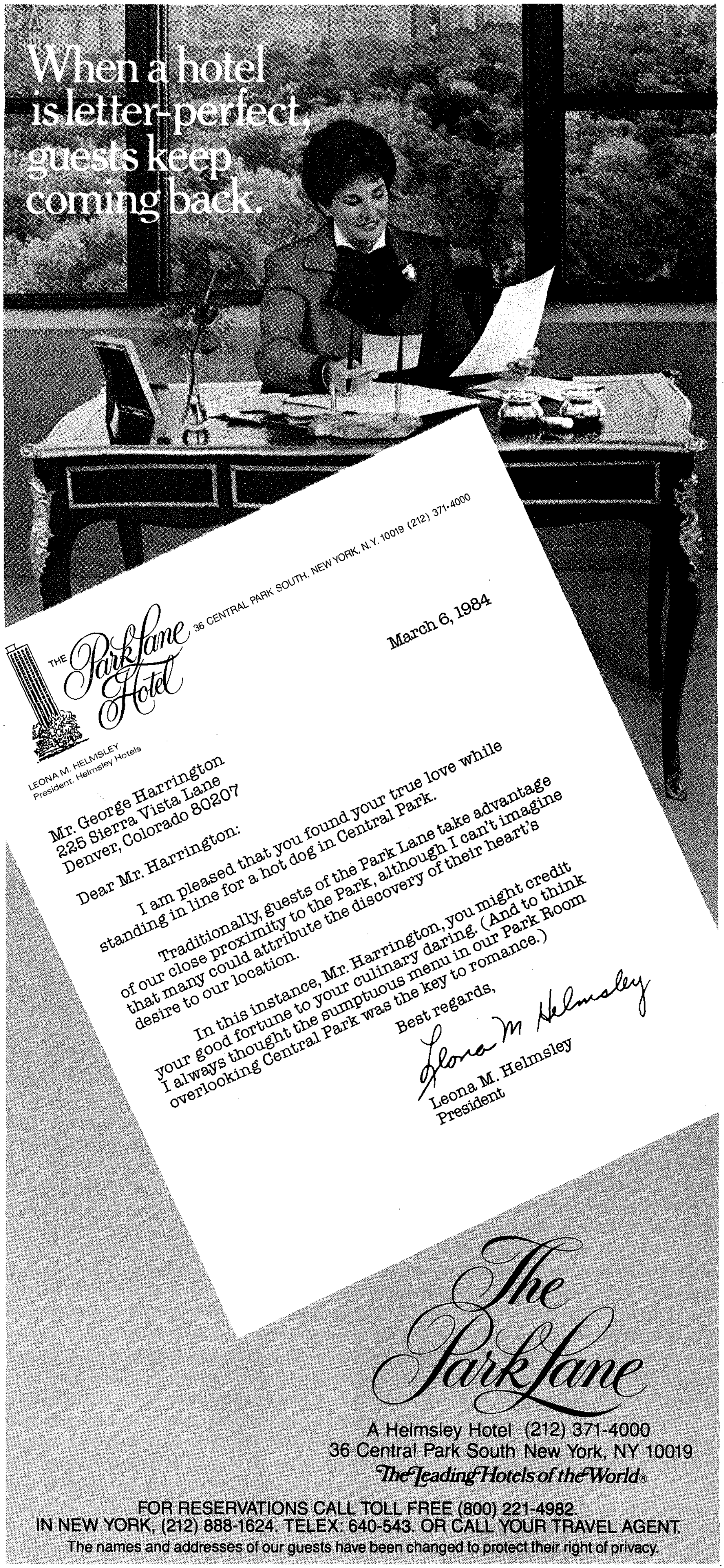

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est playwright of the second half of ou century." Even in the *Rockaby* review raved about the early plays and novels. I there such a thing as selective ir responsibility or galloping cretinism Beckett's frightening truths don't bothe me; his recent minimalist, un dramatized, and repetitious way of slapping them on stage does. Shakespeare—*pace* Jan Kott and, after him, Joh Calder—does not resemble Beckett: H never stints on existential details or full dramatized conflict. As for Billi Whitelaw, she does no more and no les than anyone with good British trainin would with unactable parts. Moreover she put a short story on stage to show u how nice she looks out of characte makeup, and that, I think, *is* ir responsible.

It's All Greek to Us

THE INTERIOR OF LA COLONNA IS UN doubtedly beautiful, but the nine col umns described in a caption ["Design Wall Power," by Marilyn Bethany March 19] are Ionic, not Corinthian—and then only if they're identified b their capitals. The shafts of classica Ionic columns (as well as Corinthian) are fluted. The unfluted columns shown in La Colonna have shafts that are more properly called Tuscan, and their proportions are more Doric than anything else. The best description I can offer is modified Composite.

Glenn Keze
Manhatta

Who's Who at the M.L.A.

AS THE OTHER 11,999 READERS OF *The New Criterion* already know, in the four days at the Modern Language Association convention, Hilton Kramer heard Ralph Ellison, Helen Vendler, Northrop Frye, Terry Eagleton, Walter Darby Bannard, Morris Dickstein, Katha Pollitt, Le Anne Schreiber, Leo Bersani, Edward Said, and Jonathan Culler, among others. He could also have heard Jorge Luis Borges, Joyce Carol Oates, Irving Howe, Antonine Maillet, David Ignatow, Paule Marshall, Cleanth Brooks, Kurt Vonnegut, and quite a few other exciting writers and critics. As Kramer says, no one can attend more than a fraction of the 700 sessions. Imagine then my surprise and embarrassment to read in *New York* Magazine ["Fast Track: The New Art of Hilton Kramer," by Jennifer Allen, March 19] that Kramer found the experience "sad, like a hitch in the army." I wonder what army that was. *New York* readers might like to join the M.L.A. and find out about it for themselves, rather than taking Kramer's word for it.

English Showalter
Executive director, Modern
Language Association of America
Manhattan

Jurist Prudence?

AFTER HAVING JUST COMPLETED MY stint as a juror in Manhattan Criminal Court, I would like to commend Nicholas Pileggi's article ["Alice in Juryland," March 26] for its candor and accuracy. I, too, was subjected to hours of questioning and days of waiting, finally sitting on a case that did not deserve the time and money expended on it. I saw many other prospective jurors excused over and over because they had been victims of crimes. This is just one example of the sort of question that somehow should be asked in advance.

Name withheld
Manhattan

A DRUNK WHO THREATENS A YOUNG couple with a lead pipe and demands their money has committed no petty crime. And helping put such criminals in jail is far more important to society than being a computer engineer or the president of an advertising company.

David Bass
Brooklyn

LOW-QUALITY ARRESTS RESULT IN LOW-quality trials. The police seldom succeed in arresting major offenders and so end up collaring only the "losers"—those who commit offenses repeatedly.

Pierre Haber
Manhattan

LIKE MOST CRITICS OF THE EXTENSIVE procedures for "petty crimes" trials, Arthur Ochs Sulzberger probably suffers from a lack of imagination—the inability to picture himself as an accused person or as a victim. It is not the value of the property involved that is relevant. Hats off to Norman Goodman for rounding up jurors in a county of big shots.

Peter Lushing
Professor, Benjamin N. Cardozo
School of Law, Yeshiva University
Manhattan

I WAS INCENSED BY PILEGGI'S HATCHET job on New York's courts. While condemning the efforts expended on petty crimes, Pileggi offers no alternative. Since he concedes that the Constitution requires a jury trial for the cited offenses, I can only conclude that he would wish those crimes to go unprosecuted and unpunished.

J. William Dantzler Jr.
Manhattan

PILEGGI BETRAYED A CONDESCENDING attitude toward the poor, who are often the defendants and complainants. The right to a jury trial is fundamental, especially as a conviction often means a loss of liberty. An executive's time is not more valuable than any person's freedom.

Richard D. Willstatter
Manhattan

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NEW YORK

INTELLIGENCER

BY SHARON CHURCHER
AND MARY MURPHY

Meese Said to Have Cooperated With Secret Pentagon Plan

ED MEESE'S OPPONENTS say they don't like his track record on civil liberties any more than they condone his bookkeeping: Besides terming the A.C.L.U. a "criminals' lobby," they say, he cooperated with a secret Pentagon plan to snoop on political activists.

The plan, Operation Garden Plot, came to light in the seventies. But until Meese's nomination for attorney general, little attention had been paid to his apparently enthusiastic cooperation with its West Coast component—code name Cable Splicer—when he was a gubernatorial aide to Ronald Reagan.

According to documents obtained by Ron Ridenhour, an investigative reporter, Meese addressed a May 27, 1970, meeting of law-enforcement and military officials being trained, under the plan, to control and prevent civil disorder. He urged improved intelligence gathering on "dissidents" through such methods as "maximum photography."

According to a 1981 story in *The New Republic,* Meese played an active role in the secret surveillance of civil-rights, anti-war, and anti-nuclear activists.

"You could say Meese was reflecting ... public opinion in 1970," said Roy Meyers, an aide to Senator Howard Metzenbaum, a leading Meese opponent. "But what scares Metzenbaum is that the attorney general-ship would be training for Meese's appointment to the Supreme Court."

Bruce Chapman, a deputy assistant to President Reagan, replied that Meese never "advocated or organized spying on people involved in political, non-criminal activities" and attacked the A.C.L.U. only in the context of its opposition to certain pro-law-enforcement legislation.

Author Claims Orwell Plot

HARCOURT BRACE JOVANOVICH, WHICH holds the American rights to George Orwell's *Nineteen Eighty-Four,* has refused to allow a critical edition of the novel published by England's Oxford University Press to be sold in the United States. The decision, charged Bernard Crick, author of the Oxford book's annotations and introduction, is "close to political censorship."

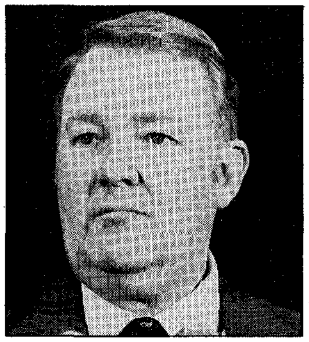
Not so, says Julian Muller, Harcourt's administrative vice-president. "We already have in print *Nineteen Eighty-Four: Texts, Sources, Criticism,* edited by Irving Howe." Furthermore, said Muller, "we made a clear-cut decision in 1983 to deny all requests to reprint *Nineteen Eighty-Four.*" Crick's earlier Orwell book was also rejected by Harcourt.

Theater Selling Air Rights

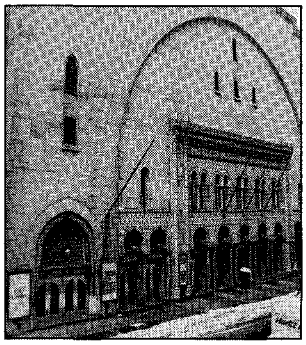
ANOTHER MIDTOWN LANDMARK, THE City Center, has agreed to sell its air rights. The plan calls for developer Bruce Eichner to erect a tower that could go as high as 67 stories behind the theater. The existing building would remain intact.

As negotiated by Howard Squadron, chairman of the foundation that mounts productions at the center by such companies as the Joffrey Ballet and Alvin Ailey, the deal could reap between $9.5 and $14 million, money that would be used to continue renovating the theater and to subsidize the performing arts.

The city, owner of the center, still has to sign off on the accord. "There's going to be concern and opposition about such a high building mid-block," Barbara Handman, of Community Board 5, warned.


Meese: *Seventies snoop?*

Hellman: *Cookin' good.*


City Center: *Rights for sale.*

Chile's Choice Anti-Semitic?

ALREADY IN THE NEWS FOR HARBORING Nazi war criminal Walter Rauff, Chile is planning to propose a former editor of an anti-Semitic magazine as its next U.S. ambassador, say Washington sources.

Santiago bureaucrat Mario Barros Van Buren was deputy editor and on the international desk at *Estanquero* when the now-defunct Chilean publication was claiming that a "gigantic conspiracy" involving capitalism, Communism, and "Judaism" had "pushed" Germany into World War II. In a 1970 book, Barros called Hitler and Mussolini "young leaders" expressing "national traditions."

The State Department is said to be investigating Barros. The Washington Office on Latin America and the Anti-Defamation League are urging his rejection. League official Rabbi Morton Rosenthal told *New York,* "*Estanquero* repeated some of the worst Nazi and anti-Semitic canards."

The Chilean press attaché in Washington did not return *New York*'s calls.

Hellman's Tasty New Book

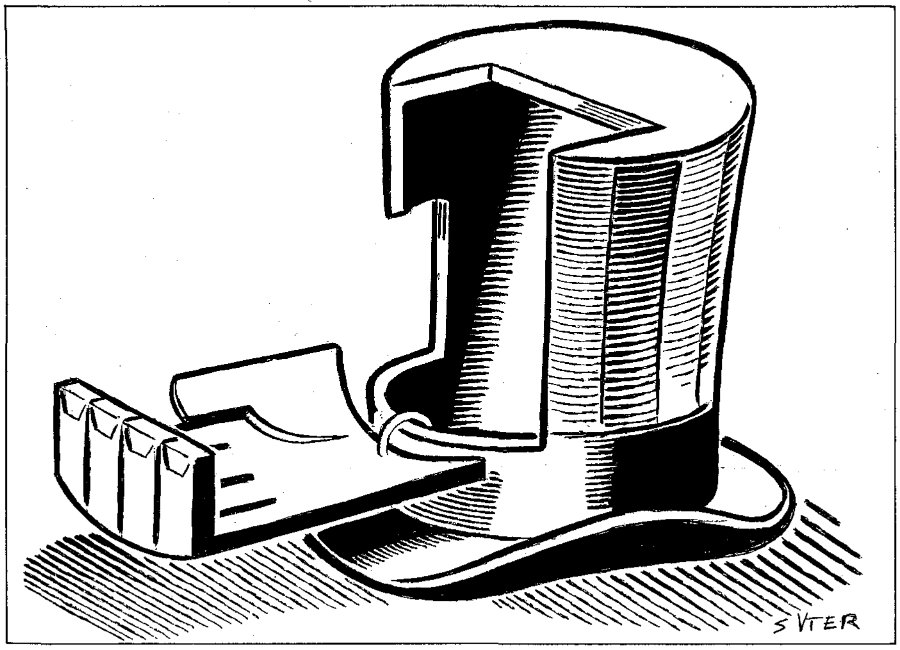
LILLIAN HELLMAN'S LATEST LITERARY ENdeavor has been concocted in the kitchen, where she and cookbook writer Peter Feibleman whipped up *Eating Together: Recipes and Recollections.*

"This is not Julia Child and James Beard," cautioned the authors' editor, William Abrahams, who described the cookbook, to be published by Little, Brown in November, as an "idiosyncratic" collection of recipes accompanied by anecdotes for circumstances like "Dinner After a Quarrel."

Photographs: top, U.P.I.; center, ©1984 by Thomas Victor; bottom, Don Hamerman

The Bottom Line/Jack Egan

THE RATE RACE



Pass the hat: *Uncle Sam is competing with consumers for credit.*

Keep It Short

THAT LONG-ANTICIPATED CLASH BETWEEN government and private-sector borrowing seems to have arrived and is primarily responsible for the latest spurt in interest rates.

This ominous collision means rates will probably climb much higher. For savers and yield-oriented investors, this development should signal a change in strategy. It is once again time to stay liquid, keeping funds mainly in money-market accounts, Treasury bills, and other short-term vehicles.

While the Federal Reserve Board has recently tightened credit by a notch or two, the country's central bank does not appear to be setting the trend. "We are seeing a market-induced rise in interest rates, and the Fed is following the market, not leading it," says economist Lawrence Kudlow, head of Lawrence Kudlow & Associates.

In all likelihood, rates will continue to climb irregularly in coming months. The hope is that higher rates, at some point, will sufficiently cool the expansion so that it can continue at a more sustainable pace without reigniting inflation.

However, a feature of the recovery from the 1981–82 recession has been the willingness of consumers and businessmen to take on additional debt, in spite of prevailing high interest rates. And it is unlikely that a gradual step-up in rates will have much immediate impact.

"Yields have not peaked, not by a long shot," says Shearson/American Express chief economist H. Erich Heinemann, pointing out that the current expansion is dependent on credit.

"The private sector is actually using more credit for each dollar of gross national product at this point in the business cycle than it has during any recovery in the last 30 years," notes Robert Sinche, the top economist for Bear Stearns.

Consider these numbers: At the beginning of previous postwar recoveries, private domestic non-financial debt averaged 6.2 percent of the G.N.P. When the current rebound began, late in 1982, the percentage was 6.5, not far out of line. However, after one year of recovery, private debt has hit 12.4 percent of the G.N.P., compared with an average of 9.75 percent in other recoveries.

"Chronologically, this recovery is still young," says Sinche, "but when measured by the amount of credit being used, the cycle is already looking very old."

The increase in private-sector debt comes at a time when the government is running a $200-billion deficit. The latest rise in rates will increase the government's cost of financing its debt, and an increase in inflation will also widen the deficit. So despite what is still only an intention by Congress to make a "down payment" on the deficit, any concrete steps Congress takes to cut spending and raise taxes will be largely offset by these other factors.

Given the likelihood of a continued rise in rates, "investors should not rush to commit their funds for any length o time," advises Heinemann. "They migh consider nibbling at two-to-four-year Treasury notes, which are yielding 11 to 12 percent currently. These would be especially desirable in an Individual Retirement Account, which compounds tax-free. But even in a yield-oriented I.R.A., right now it is best to maintain ample cash reserves."

"The best place to be right now is cash," agrees Kudlow. "Not only will the individual reduce the risk of a loss of principal and improve his liquidity, he will be getting a pretty good real return after inflation."

Last week, money-market mutual funds were offering just under 9 percent most bank money-market accounts were paying slightly more, three-month Treasury bills were yielding 9.76 percent, and six-month bills were at 9.87 percent.

The Treasury meanwhile auctioned four-year notes at an average yield of 12.07 percent, the highest return since November 1982. As the year began, four-year notes were yielding just over 11 percent, a full point lower. By contrast, the Treasury's 12 percent long bond, maturing in 2013, was trading last week at 96¼ to yield 12.48 percent, also up nearly a percent from mid-January.

The spread of less than half a percentage point between the 4-year note and the riskier 30-year bond gives the investor no real incentive to commit money to a longer-term instrument.

Since the prices of previously issued bonds decline as yields rise, a bond investor risks a trading loss during a period of rising rates. However, a distinction should be made between government and corporate bonds and the market for tax-free municipals, which has remained surprisingly strong.

"Municipal bonds have held up relatively well this year because of lighter new issuance and continued interest from bond funds and closed-end investment trusts," notes Henry Kaufman, chief economist for Salomon Brothers. "In contrast, the taxable market has been under steady pressure from the U.S. Treasury."

Kaufman, in his weekly *Comments on Credit,* points out that long-term municipal bonds are currently trading at the "richest levels" in three years relative to

Illustration by David Suter.

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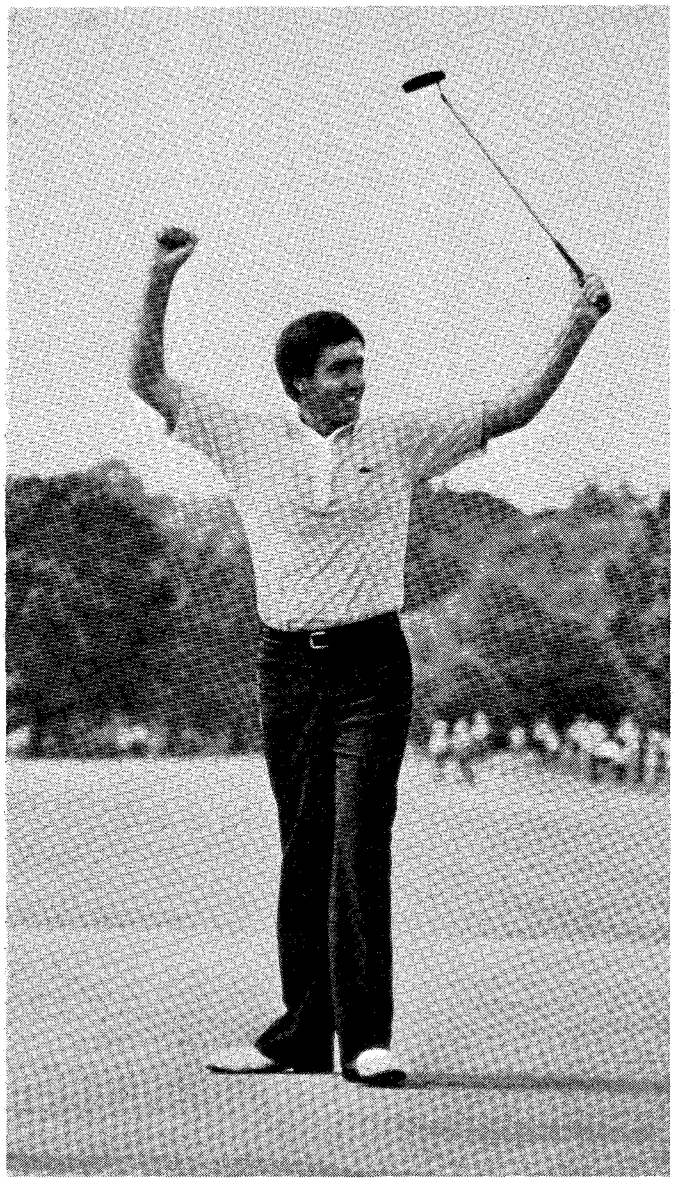

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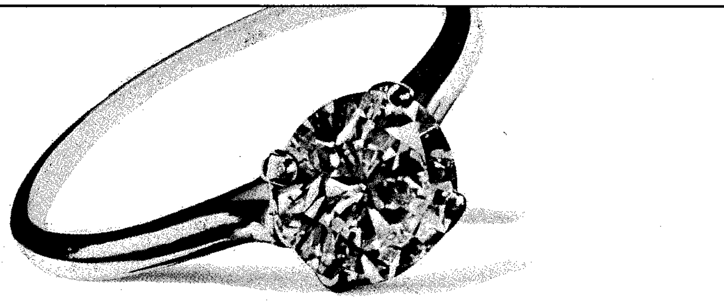
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taxable bonds. On a pre-tax basis, municipal bonds are yielding about 75 percent of what taxable bonds are. That is down from their peak in 1982, when a prime general-obligation tax-free bond was yielding 92 percent of a U.S. Treasury bond.

For a New Yorker in the 50 percen bracket, a Municipal Assistance Corporation bond currently yielding 9.5 percent, free of federal, state, and city taxes is the equivalent of a taxable bond yielding well over 20 percent. For someone in the 30 percent bracket, a 9.5 percen triple-tax-free yield translates into a taxable yield of nearly 15 percent. That kind of return is hard to pass up.

Besides the strong demand for tax-free investments in the face of a limited supply, one other reason for the popularity of municipals is the ongoing effor in Congress to discourage most tax-shelter deals. "Municipals remain one of the last available tax shelters," observes Gedale Horowitz, the Salomon Brothers executive managing director in charge of municipals. That fact alone should ensure their popularity, whatever happens to rates.

With the exception of the tax-free market, investors who stay in short-term vehicles will be able to take advantage of a continuing rise in rates. How high will interest rates climb? The experts, as usual, are divided. Morgan Stanley chief economist John Paulus expects 90-day Treasury bills to hit 10 to 10.5 percent by midyear, and the yield on the 30-year Treasury bond to go up to 13 percent. A slowdown in the economy will produce "a flatness in rates in the second half," he predicts.

Others are more pessimistic. Kudlow, who served as chief economist in the Office of Management and Budget under David Stockman, believes that rates may rise only gradually in the months before the election, but expects the climb to accelerate in 1985, when political constraints on the Federal Reserve Board are lessened. "There is a risk that rates could go up by several percentage points again next year," he says.

"Interest rates will continue to go up until the Federal Reserve Board really tightens up liquidity conditions and slows down borrowing," says Sinche. "But we may be so deep into this cycle that a short recession may be necessary to accomplish this. We wouldn't advise anyone to invest in bonds until we see a real slowdown in the economy, and maybe an actual recession."

Given the magnitude of the current borrowing binge—which contains the seed of the recovery's eventual destruction—the longer it takes rates to rise, the higher they will have to go before they peak and have their desired effect. Until then, investors are advised to stay short and keep their powder dry. ■

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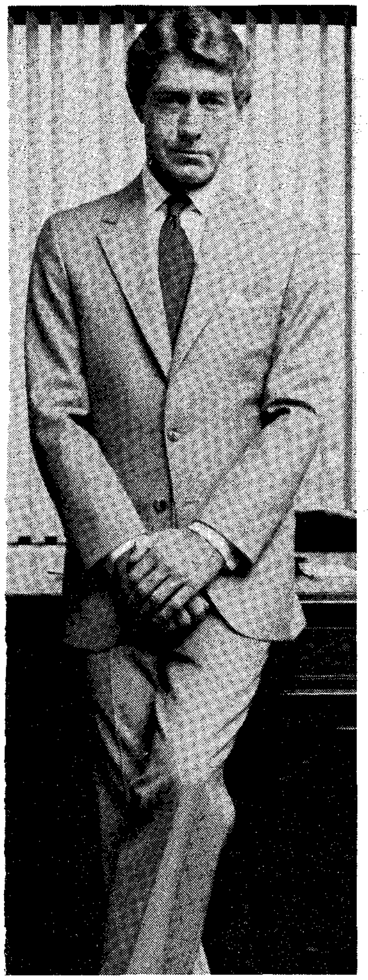

Tropical wool/silk, light grey sharkskin $290.

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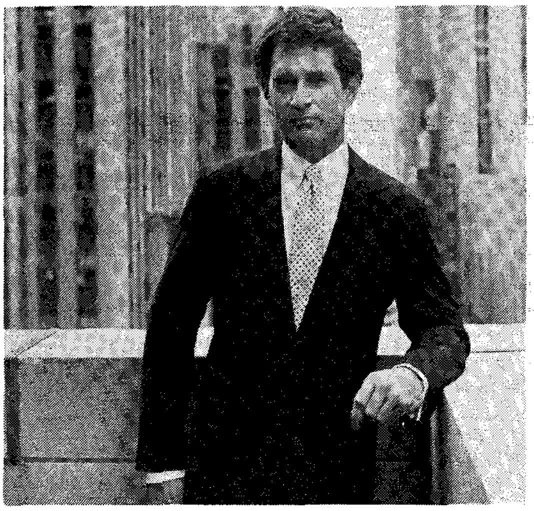

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COOKIE DOUGH

Chip, Chip, Hooray!

IT SEEMED EASIER TO GET A CAB ON A recent rainy Wednesday than to get eight self-styled cookie experts to pick a winner in the new moist-and-chewy-cookie derby. In fact, just about the only thing our ad hoc panel could agree on was that David's Cookies has nothing to worry about.

"Moist and chewy" is the catchphrase used to describe a new "homemade"-style cookie that is starting to show up in supermarkets around the country. Our informal taste test, limited to the chocolate-chip variety, produced widely varying preferences. Although I found the contenders almost identical in appearance and flavor, Procter & Gamble's new Duncan Hines cookies were rated the most moist and chewy, Grandma's Rich'n Chewy cookies, from Frito-Lay, the sweetest, with the best texture. And Nabisco Brands' Almost Home "family-style real chocolate-chip cookies" won the ingredients round with their boast of honey—though every entry contained artificial flavorings. Almost Home—the only one of the three now in New York supermarkets—was also in the chips, having the most chocolate nuggets. The consensus was that Grandma's has the best name, and that if there were any prizes for tamperproof packaging, Duncan Hines would have them in the bag—a plastic bag, that is, that's literally toothproof. Heaven forbid you should be caught without a pair of scissors when a cookie fit strikes.

These bakers are offering confections tailored to the American palate—or at least to what consumers say they want in a cookie and haven't been getting: a crisp outside and a soft center. And the cookie jar is fast filling up. British-owned Keebler, the leading soft-cookie maker, has just brought out a home-style moist-and-chewy cookie, and General Mills may introduce one under the Betty Crocker label.

The battlefield may get crowded, but there are likely to be no losers in this cookie war. When the crumbs are cleared, the industry should take off.

ALMOST HOME
FAMILY STYLE
Duncan Hines
Chocolate Chip Cookies
Grandma's
Rich'n CHEWY
CHOCOLATE CHIP

Three bags full: *The new moist-and-chewy contenders.*

Store-bought cookies now ring up $2.5-billion in retail sales, cookie mixes another $400 million. And some analysts predict that, as a result of heightened cookie consciousness, retail sales will soon reach $3.5 billion. (Since Procter & Gamble introduced its Duncan Hines cookie mix, in August 1980, the mix segment of the category has grown by more than 150 percent.)

The packaged-cookie business had actually shrunk slightly between 1979 and 1981, and didn't budge much in 1982. But with the arrival of the new moist-and-chewy cookies last year, the category zoomed 24 percent in the test markets, boosting overall store-bought-cookie consumption by 4 percent nationally, says Smith Barney analyst Jack Salzman. "That makes cookies one of the hottest spots and fastest growers in the supermarket." Adds Gordon Davidson, managing editor of *Milling & Baking News,* "This is probably the most exciting, tumultuous era in the cookie industry's history."

The era began in May 1982. That's when Frito-Lay, having acquired a small Oregon company called Grandma's Foods in 1980, reintroduced its sixteen cookie varieties in Kansas City, a popular test market because of its "middle American" demographics. There was a brash new kid on the block. Then, in January 1983, Procter & Gamble joined the fray with the first moist-and-chewy cookies, five kinds of chocolate chip. In a few months it had cornered a 15 to 25 percent share of the packaged-cookie market. Soon, Frito-Lay brought forth *its* chewy chocolate-chip entries, and in August, Nabisco began testing Almost Home in nine states.

Because cookies are a fragile product—they grow stale within a few weeks—salesmen usually deliver them directly to the stores, a much costlier process than shipping them to a warehouse to be routed to retail outlets. (Indeed, Frito-Lay conceded that initially its Grandma's cookies tasted great right out of the oven but turned rock-hard in two weeks. Before the company successfully reformulated the dough, truckloads of it ended up as pig feed.) But new technology patented by Procter & Gamble—an emulsifier process that gives the cookies a shelf life of up to six months—and sure to be mimicked by its competitors, offers a "shelf stable" food that circumvents the store-delivery problem.

The Duncan Hines cookies are now available in 6.5 percent of the country, Frito-Lay's in 19.9 percent, and Nabisco's in 47.6 percent. All are moving national—and being promoted with the frenzy of the Cabbage Patch Kids. Marketing mavens have brought to cookieland the techniques that have worked so well elsewhere: sample packages in mailboxes, cents-off discount coupons in newspapers, even heavy television advertising.

Nabisco is making much ado about its name. In one TV spot, a couple nibbles away on one of the fifteen varieties—they come in everything from chocolate chip to cream sandwich to granola to brownie—and extols its virtues . . . except for the name. The wife, who doesn't like "Almost Home," comes up with an alternative moniker: Majestic Interlude, no less.

Grandma's also tries to sell cookies with humor. Two old biddies are rocking on the porch, when one confesses that what bothers her about some chocolate-chip cookies is that they're hard and dry. "But yours, Bessie," she says, "are soft

Photographs by Roberto Brosan.

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VOL. 165, NO. 3
MARCH 1984

NATIONAL GEOGRAPHIC

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The Laser "A SPLENDID LIGHT" FOR MAN'S USE 335

THE WONDER OF HOLOGRAPHY 364

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Our cartographic commitment is to update the anging face of the earth. Our maps are so precise, ar and informative that many of them have been ed by the State Department in the embassies ıce the early 1930's.

Our topographic commitment has led us to pport over 2700 investigations to explain the ıcharted, remote places of the earth, while our oceanographic commitment has led us not only into supporting Jacques Cousteau's early expeditions, but into recent explorations of the deep-sea ocean floor along the mid-ocean ridge, critical to our understanding of the movement of the earth's surface.

We see all these informative arts working together to reveal the true nature of the world's changes. That's our operative philosophy at the National Geographic.

And we believe it explains our extraordinary psychographic and demographic profile. 30,810,000 people read the Geographic every month. That's 19% of all the adults in the entire country...32% of all college graduates. These people have an annual income close to $300,000,000,000 and they account for a major portion of the purchases of all consumer goods in the United States. Who are they?

They're educators, diplomats, world leaders, astronauts, working women, and the opinion-makers of all ages. The adventurous, the curious, the knowledge-seekers, the experimental. People who want to experience new ideas and new information.

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THE NATIONAL GEOGRAPHIC

revealing the world as it changes

Source: MRI, Spring 1983

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"I was always satisfied with my AT&T phone. But, with everything I have to do today, a phone is no longer enough."

GENESIS™ Telesystem.

It does what no phone ever did before. It remembers phone numbers. It makes calls with one touch. It has a built-in speaker, and it grows. Genesis lets you select optional features to custom tailor its functions just for you. For instance, the Universal Module memorizes and stores 75 or more names and numbers in alphabetical order. It also gives you a two-way speakerphone for hands-free conversation. Or add a cartridge that redials busy or unanswered numbers automatically, continuously. Or the Electronic Reminder Cartridge,* to make sure you don't miss important meetings or special occasions.

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Set Countdown
Countdown
Enter Message
Erase Message
Clock/Alarm
Check Messages
Scan Messages
Call Timer
Shift
Speaker
Ringer Control
Hold
Clear
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Send
1
2 ABC
3 DEF
4 GHI
5 JKL
6 MNO
7 PRS
8 TUV
9 WXY
* YES
0 OPER
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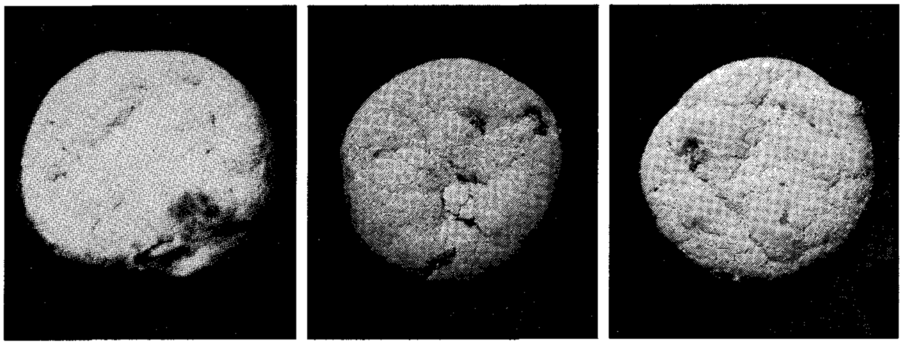
and delicious. The amazing part is you're the worst cook in Crawford County. What happened?" No way will Bessie admit that her cookies are store-bought. "Just a late bloomer, I suppose," she fibs.

And Procter & Gamble breaks new ground with a jingle and stylized dancing. "Wow, a new chocolate-chip cookie," a spaced-out youngster announces to the gang—glad tidings, apparently, for they all burst into song. "Crispy, chewy" they sing (to the tune of "Love and Marriage"). "The only one that's so much fun, the only one that tastes like Mom's does." Sandwiched into the ditty is a demonstration—a favorite Procter & Gamble advertising strategy. When stabbed with a fork, a cookie that looks a lot like Nabisco's Chips Ahoy! (the best-selling ready-to-eat chocolate-chip cookie) cracks into hard crumbs. The new Duncan Hines cookie, however, is so soft and chewy that it doesn't shatter.



Triplets: *In appearance and taste, the new arrivals are chips off the same block.*

The commercials—and the cookies—are aimed at a market that's virtually untapped, and one with plenty of growth potential. The national sweet tooth notwithstanding, Americans eat remarkably few store-bought cookies. The Biscuit and Cracker Manufacturers Association figures that, binges and all, each of us put away an average of only 7.85 pounds of them last year, or two packages a month per household. But on the positive side, Mediamark Research reports that 70 percent of all households consumed store-bought cookies in the last six months—and 81 percent of homes with children.

In general, cookie consumption increases with household income and tends to be higher in the Northeast. Oddly, crowds seem to bolster munching: People in cities eat more cookies than do suburbanites. Between 80 and 85 percent of cookie purchases are impulse buys, and women do most of the cookie buying in this country—though, based on eyewitness supermarket reports, children have a lot to say about what goes into the market basket.

The shelves of the average supermarket cookie-cracker section offer some 180 cookie choices (including different brands of the same variety). Chocolate chip—led by Nabisco's Chips Ahoy!, Keebler's Rich 'n Chips, and Sunshine's Chip-A-Roos—is one of the most popular kinds. Hercules Segalas, of Drexel Burnham Lambert, figures it accounts for 15 percent of the market. Other single-layer drop-type cookies, including peanut butter, oatmeal, and raisin-spice, account for 13 percent; sandwich-type cookies, including Nabisco's Oreos, for 30 percent; and chocolate-covered cookies, including graham crackers, for 13 percent. Fruit-filled cookies figure for 7 percent, and other kinds, including children's cookies and fancy ones such as those from Pepperidge Farm, for 22 percent.

Nabisco's Oreo is 72 years old and going strong—in fact, it's the world's best-selling cookie. More than half of all chocolate sandwich cookies consumed in America are Oreos. Last year, 102-million packages containing 6 billion Oreos flew off the shelves. To date, 100-billion have been eaten. Stack them up and they'd reach to the moon and back twice; lay them side by side and they'd encircle the equator 130 times. Perhaps the oldest cookie on the market is the 92-year-old Fig Newton, also from Nabisco. Barnum's Animals crackers, one of Nabisco's perennial top sellers, are getting on in years, too. Introduced as a Christmas novelty item in 1902, the cookies depict seventeen different animals, including two bears—one standing and one sitting.

While the new moist-and-chewy cookies seem to appeal to adults in all parts of the country where they're sold, other cookies meet with slight demographic quirks. Nabisco's Nilla wafers, for example, are more popular in the South than elsewhere; its Mallomars are big in the Northeast and Florida, its spice-and gingersnaps in Pennsylvania Dutch country, reports Caroline Fee, Nabisco's public-relations manager.

But as good as all these cookies are, ersatz "homemade" and otherwise, I'll stick by a line I was fed as a child: "Nothing says lovin' like something from the oven." And I'll stick with my favorite chocolate-chip cookies: the ones I make from the recipe on the bag of chips. ▬

FAST TRACK

SEEN

LUNCHING AT LE CIRQUE, Richard Nixon and Adnan Khashoggi.

PRICES

HERE'S WHAT SOME THINGS cost around New York last week:

☐ Hair highlighting with Louis at La Coupe (694 Madison Avenue), $150.

☐ Wash, cut, and dry with Louis at Pipino Buccheri (14 East 55th Street), $75.

☐ Men's haircut with Joe at the Berkley Barber Shop (287B Amsterdam Avenue), $7.00.

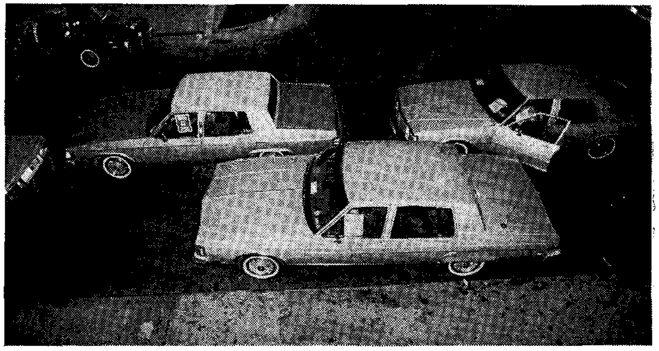
GETTING THERE

RIDING HIGH

AT QUITTING TIME, THE financial district's streets used to be a sea of gaudy yellow cabs flashing radio-call signs to let you know you didn't have a prayer of hailing one. Now these same streets are lined with silver, black, light- and dark-blue, maroon, and white sedans, and the yellow cabs are back in general circulation—the result of an effort by the Taxi and Limousine Commission to increase the number of available taxis.

What's happened is this: 2,000 non-medallion cabs (any licensed carrier that's not yellow) have been brought into use for radio-call work in the last few months. And there are now 2,000 more yellow cabs available strictly to pick up fares on the street, according to Deputy Taxi Commissioner Robert Mackasek.

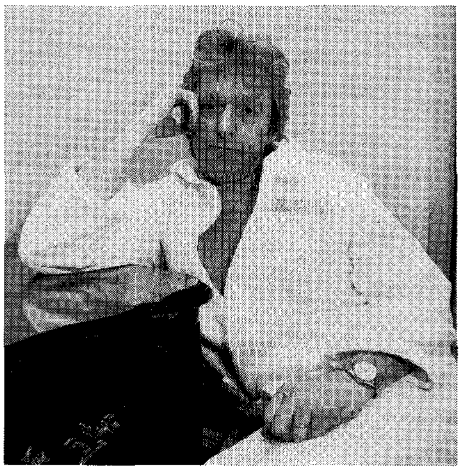
Some people who regularly use radio-call cabs say they already see an improvement; for citizens with outstretched hands, the benefits haven't been as immediately noticeable. There's no question, though, that our friends downtown are getting a better class of ride. ELLEN HOPKINS



BRIEF LIVES

HUGH HUDSON: THE THIRD WAVE

HUGH HUDSON, THE DIRECTOR WHO BECAME prominent when his *Chariots of Fire* won an Oscar, two years ago, and whose *Greystoke* opened last week (page 66), is an exemplar of the Swinging Sixties' Third Wave.



A 47-year-old Englishman, Hudson was educated at Eton, went straight into the army, and then skipped Oxford and Cambridge. "I wasn't clever enough," he says. "I rebelled against it, really." So he missed the First Wave—Peter Cook, Dudley Moore, David Frost, the TV types. "I was in France," Hudson says, "working on documentaries."

Throughout the sixties, he made commercials and documentaries but always had movies in mind. "This was when London was full of Hollywood producers," he says. "But they were taken in by all the wrong people, visible people." The Second Wave. "Then the bubble went booomp! It was all over. The younger filmmakers had f----d up."

Hudson has found the Third Wave more to his taste: directors who had done commercials in England (Alan Parker, whose *Midnight Express* Hudson worked on, and Ridley Scott, who did *Alien* and *Blade Runner*). "It wasn't difficult," says Hudson. "They were looking for the next commercial director." When he was shown a portion of the *Chariots of Fire* script concerning Harold Abrahams's struggles at Cambridge, Hudson jumped. "I understood the struggle; it had taken me twenty years to get a film going. After *Chariots* got the Oscar, I became a 'hot property.' "

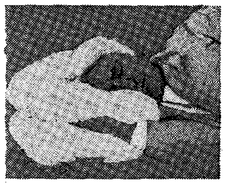
He was drawn to *Greystoke* for more personal reasons. Tarzan is the tale of a "wild child," but it is also a tale of parenthood. Tarzan has two fathers, a Scottish peer and an ape. "What attracted me," says Hudson, "was this whole theme of inheritance. My own father was disinherited. The family had a very extensive Victorian fortune based on the importation of Madeira wine. And land holdings. My father was born and brought up to be a gentleman farmer. He became a small holder. A *cowhand.*"

This, then, is what bubbles under *Greystoke*. "My father never recovered from the blow," Hudson says. "*Greystoke* is family trauma as drama. It's about the relationship with your father that you haven't had. Or that you've had too late."

What will the now-entrenched Third Waver do next? "I don't really know," Hudson says. "With all this going on, I can't really think." ANTHONY HADEN-GUEST

Photographs: top, Eli Reed/Magnum; bottom, Don Hamerman. Illustration by Guy Billou

MR. PEEPERS'S NIGHTS: 'Because They're Gorgeous'



I BROUGHT TWO ELEVEN-YEAR-OLD Brearley girls to see Duran Duran at Madison Square Garden. Why?

"Because they're gorgeous," said my niece. "The cutest group around. And they have nice rhythm, but not all wild, and the lyrics are thought-out."

It was all about that pre-teenage kind of love where two girls stand around with a pay phone pressed to their pierced ears an entire Saturday afternoon with $20 in change trying to dial England because one of the Brearley girls with connections has got them Duran Duran's actual home phone number. They are tap, tap, tapping their heavy blucher shoes, until finally, hours later, they make it through, only to be told, "Sorry, the lads are practicing." So we had to go to the Garden. It was a small attempt to enchant my niece who considers me pure seersucker.

"The lead singer is Simon Le Bon," she explained. "Nick Rhodes is the keyboardist, John Taylor plays the guitar and so does Andy Taylor, and there's Roger Taylor, but they are not related. Their big record was *Rio. Seven and the Ragged Tiger* is the new one. There have been a million articles in *Bop* and *16* and *Rock Shots.*"

After a few attempts to look as though she had made no effort whatsoever, my niece wore short jeans and the newest American High sweatshirt. Her friend wore a herringbone overcoat exactly like mine, a men's sweater, "the symbol of the Brearley girl—bluchers," and a scarf. "It's a Benetton," said my niece. "It is not," said her friend. "It is, too," said my niece, who checked the label and was right.

"Three programs," I said, ever the sport, handing the hawker a ten. "It's $18," he said.

We entered in the middle of Prince Charles, who showed a lot of black skin, black leather, straining Spandex, and mean studs. We had two pairs of seats. I sat with my niece in the second row. We faced two no-mess-around types with wads of cotton in their ears making them deaf to pleas as they held back the little heaving bodies, nudging forward, trying every ploy, praying the great god of rock tickets would change their whites into the coveted up front umbers. "Move it," they said as they collected various stuffed creatures with hopeful notes pinned to them and brought them to the stage. My niece scrunched down into her Land's End jacket and tried in the nicest possible way to pretend I wasn't quite with her. I looked around and thought of Balthus and Humbert Humbert.

As soon as a tiger (Duran Duran's symbol) flashed on the overhead screen, they all started to shriek and keen. Inexplicably, I found myself climbing on my chair like everyone else who weighed 90 pounds less. Out jumped Duran Duran.

"Oh, pretty boys," I sighed with relief. Pretty jumping boys. For there was a large amount of skittering and leaping from one side of the stage to the other with a few little non-threatening chains, sashes, and leather touches. New Romantic hair as it's known. Thin milky-white girlish arms, smutty rimmed eyes, and pouty lips, but all in a friendly way, with scarcely any pelvic thrust.

"That one is wearing a golf glove," I said, but my niece couldn't hear in the vast mass-throated squeals. It had been a long time since I had been in the presence of genuine nubile mania. Soon I realized the screams didn't follow the stage-action reality but were only for the video images.

I decided to move back and give my niece a chance to stamp on the seat and sing the lyrics with her friend because you need a girlfriend to respond with. From Row 13 the sound was much worse. I stood next to a morose man with suspiciously folded arms who was not reacting at all in the perfect assassin profile.

All over the Garden, little flames sprang up as the crowd kept its fingers on cigarette lighters. I made myself not look for the exit. They danced and clapped, raised gloves and mits of all description, as their offerings fell to the ground—crushed petals, stomped stuffed animals, mashed mash notes. You will never feel like this again, little girls, scream on, I wanted to say. And then soon enough, I wanted to leave. I lost my voice and hearing and began to feel my heart skibbling a beat. I sat with a thud and looked up at the screen where Nick Rhodes's mouth pouted, making me suspect bad English teeth, and out into a mass of gyrating backsides. The few hopeless dads and moms were holding their heads. I got chest pains. The lads sang their hearts out and their coifs into sweat and tendrils. They still bounced and posed, displaying all their mirror work. So clean, so sweet, so very rich. They did three disappear-and-return encores.

Durannies

Simon Le Bon

"Have they done?" said the man next to me, who turned out to be just a dad.

There was minimal grass in the air. No sobbing from balked lust as with the Beatles. Not the same hungry desperation as the girls of another day who used to hope that Paul or John or even George might pick them out from the one-throated writhing monster, jump from the stage, and say "*You*, little pimply girl, I must have *you*." No, these new girls understood. "We just idolize them, we don't plan to marry them," said my niece in her isn't-it-obvious voice.

Duran Duran videoed the audience and threw out various sweaty garments and relics. Simon Le Bon-bon tossed my niece a ball, which someone immediately ripped out of her hand. Two sixth graders don't stand a chance. Still, they were in bliss, and very grateful in their well-brought-up way.

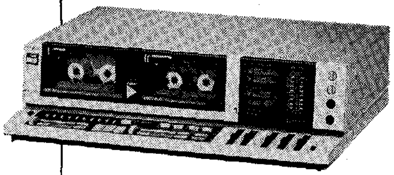
"So cute, so shy and stuff like that," said the friend. We passed by six Durannies trying hard to tear up a relic towel.

And so, what could I say, even if I had my voice or my hearing, beyond what the Doors once sang: "The men don't know, but the little girls understand."

hotographs by Robin Platzer/Images.

ON LINE

IT IS NOW EASIER AND faster to make copies of cassette tapes. Aiwa has come up with a new double-cassette deck that has four recording heads, so you can copy both sides of a cassette at the same time and at twice the normal speed. As a result, a 60-minute tape can be dubbed in 15 minutes.

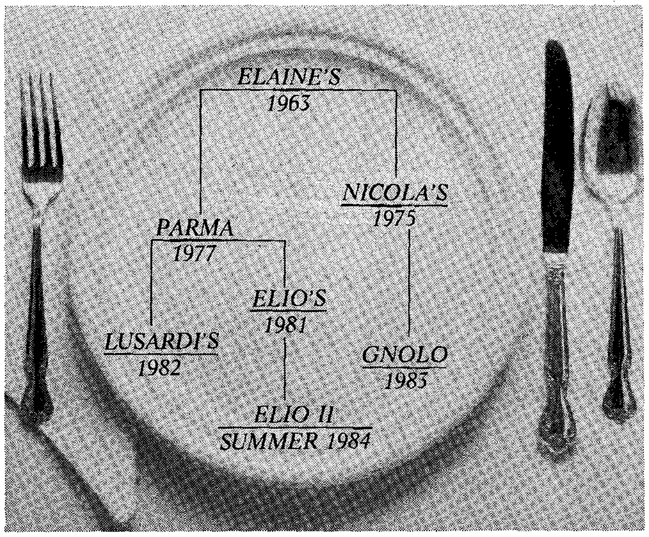


Aiwa has taken a cue from home computers in engineering the AD-WX220. The machine has a high-speed recording feature, and you can make two tape copies simultaneously and program the recorder to dub tunes from one tape to another in any order you select. The deck lists for $460. The AD-WX110, without the programming feature, lists for $395. Both models are available at Harvey Electronics and Jems Sounds. J.E.

CHOW

Sons of Elaine's

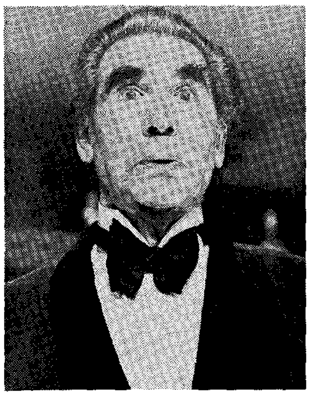
IN THE BEGINNING, THERE WAS ELAINE'S, AT SECOND AVENUE and 88th Street, where both Nicola Spagnolo and Elio Guaitolini worked. In 1975, Spagnolo moved down to 146 East 84th Street and opened Nicola's. Elaine's and Nicola's. Then there came Parma (Third Avenue between 79th and 80th), opened by Elio; Elio's (Second Avenue between 84th and 85th), which Guaitolini started when he left Parma to partner John Piscina; Gnolo, Nicola's new place, on East 63rd Street (he left Nicola's a year ago); and Lusardi's (Second Avenue between 77th and 78th), started by Luigi and Mauro Lusardi, who used to be at Parma. This summer, Elio will open another restaurant, as yet unnamed, on First Avenue and 73rd Street. And there's still Elaine's.



LONDON LETTER

DRESSING DOWN 'THE DRESSER'

THE LONDON OPENING OF one of Britain's Oscar hopes, *The Dresser,* has been marred by a row between two people who had regarded each other as close friends. One of them is Ronald Harwood, the film's author, and the other is Lady Rosalind Wolfit, widow of Sir Donald Wolfit (right), the distinguished actor-manager on whom many believe the play was based.



Harwood has long insisted that the main character in *The Dresser*—a histrionic actor-manager—has little in common with the famously temperamental Wolfit, even though Harwood was his dresser for six years and wrote Wolfit's biography, in 1971. But Wolfit's widow saw the stage production of *The Dresser* and, describing it as "awful," vowed not to see the film. She objected to the juxtaposition of typical Wolfit mannerisms—the way he organized his makeup, for example—with utterly alien characteristics such as the pestering of young actresses. "Ronnie has deeply hurt me," she said, adding, "I thought Ronnie loved Donald."

Obviously upset by his old friend's reaction, Harwood attempted to blame the press. "I know what it is; it's a way of doing me down," he said. "Journalists have little imagination. They can't understand that all creative writing is based on truth, whether external or internal, and that you create characters out of observations of lots of different people."

But Lady Wolfit would not be persuaded by this argument. "Donald would have been deeply hurt," she said. CRAIG BROWN

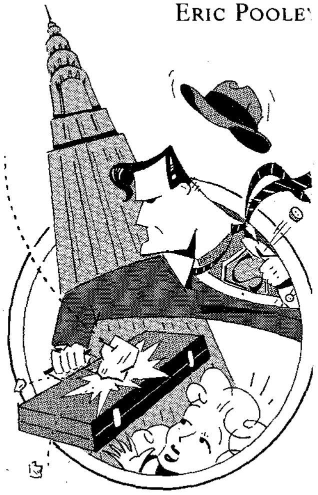
LOCAL HERO

THE ICEMAN FENDETH

GREAT CHUNKS OF ICE LEFT by a late-winter storm were raining on midtown from the Chrysler Building's stainless steel crown. The street had been closed to protect passersby, but few in the lunchtime crowd even noticed. So when a spring gust carried several hunks of ice beyond the police barricades toward the packed Third Avenue sidewalk, the cops' hasty warnings caused only confusion. One young woman who stood waiting for a traffic light never saw the softball-size chunk of ice heading down on her. Those who did see it seemed paralyzed.

Just as the ice was about to smash into her, a man stepped into its path and raised his briefcase as if it were a shield. The ice glanced off the case—almost knocking it from his hand—and exploded across the pavement, spraying the crowd but not harming anyone. The woman looked around, startled but still not sure what had happened. Then she walked off without saying a word. The man merely shook the ice off his briefcase, brushed a few shards from his pinstripes, and went on his way.

ERIC POOLE



Photographs: center, Maria Robledo; bottom, Culver Pictures. Illustration by Terry All

RUTH RECOMMENDS

BY RUTH GILBERT

On April 10 at 7:30 p.m., the Saint Thomas Choir will perform Bach's St. Matthew Passion *in its entirety at Saint Thomas Church. It's a lovely and solemn event.*

ROYAL WINNIPEG BALLET

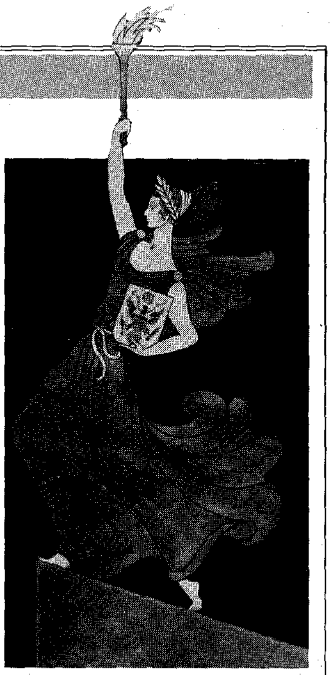
The alluring young ballerina Evelyn Hart dances the title role in Giselle *during the company's week-long engagement at the Brooklyn Academy of Music, starting April 10. Ann Marie de Angelo and Jolinda Menendez are guest stars.*

'A MOON FOR THE MISBEGOTTEN'

Kate Nelligan stars as the misfit Josie in a revival of Eugene O'Neill's classic play of thwarted passion, which starts its run at the Cort Theatre April 9. Kate's role is so exhausting that there won't be any matinées.

'BEETHOVEN'S TENTH'

Peter Ustinov plays a revenant Beethoven, brought back to settle a family dispute in the London home of a music critic (George Rose) and his wife. The play, by Ustinov himself, was a big hit in London and starts previews here at the Nederlander April 10.



'ART EXPO N.Y.'

Art works of 350 galleries from twenty countries will fill three floors of the New York Coliseum April 6 through 9, and the great French artist Erté has designed a new Statue of Liberty for this exhibit, the world's largest art fair.

VIENNA VOLKSOPER

The world's leading operetta company makes its American debut with Johann Strauss's Die Fledermaus, *starring Peter Minich and Mirjana Irosch, at Lincoln Center's State Theater on April 10.*

Photographs: center, Jack Mitchell; left, David Cooper; bottom left, Jay Thompson.

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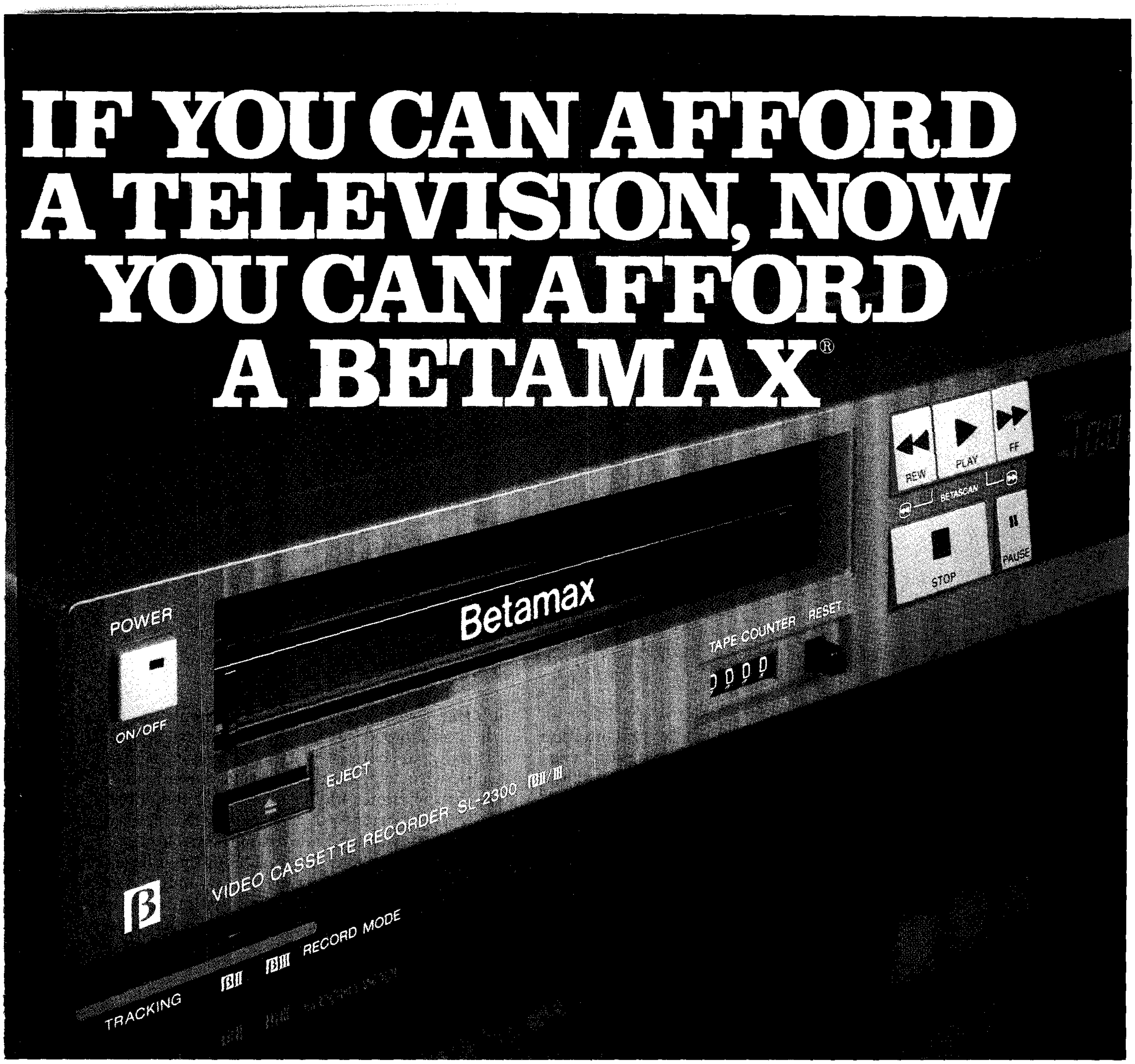

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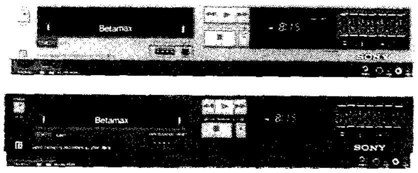

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WHERE DOES HART STAND?

By Michael Kramer

A FEW WEEKS AGO, THE RACE FOR THE Democratic presidential nomination was exciting and, on occasion, even profound. The debate was elevated, the candidates were in top form, the struggle seemed to be, in Walter Mondale's words, for "the soul of the Democratic party." That was a few weeks ago. Today, the Mondale-Hart shoot-out is in the gutter, a petty, mean-spirited bash in danger of becoming a parody.

Watching Mondale and Hart scream at each other is like witnessing a high-school election where one candidate promises "chocolate shakes for everyone," while his opponent rails that the chocolate man is being expedient only because last time he had promised vanilla. It's no wonder the electorate seems alienated.

To Mondale, Hart is a "coldhearted wretch who lacks compassion." To Hart, who deserves points for being less willing to go for the jugular, Mondale is a "cynical man who knows how to play the media by twisting and distorting facts."

At its lowest, last week, it appeared possible that the contest in New York (and perhaps the nomination itself) might actually turn on the irrelevant question of whether the United States should move its embassy in Israel from Tel Aviv to Jerusalem. This is not a small matter for many American Jews, but it is not central to the *security* of Israel, to which both candidates are committed. Nevertheless, Gary Hart came late to Walter Mondale's position favoring the move, and, what's more, he changed his view. To Mondale, it is the flip that is significant, a "lack of surefootedness" that proves Hart is too "unsure, unsteady, and untested" to be president.

Unfortunately for Mondale, who has vowed that he "will not cut [his] values to fit this year's fashions," he, too, is guilty of inconsistency. Mondale has changed his tune on a number of issues far more important than the site of America's embassy in Israel.

Last week, for example, Mondale had trouble explaining why he would keep American troops in Honduras—an understandable confusion since only recently the *National Journal* reported that he *doesn't* support the troops' being there. To Mondale, who would probably prefer being declared a Republican to being branded inconsistent, the change was of little consequence in the grand scheme. Mondale, you see, was trying to score off Hart by portraying himself as a tough realist, wise to the ways of evil Communism. Consistency, then, is sometimes important—and it sometimes isn't. What is *always* important—to both Mondale and Hart—is providing good theater for the evening news.

The sideshows may dominate, but the differences between Mondale and Hart, two superficially similar Democrats, are significant. On key issues of foreign, military, and domestic policy, the two men are often worlds apart. In most areas, Mondale's views are traditional, and anyone with a grade-school appreciation of the New Deal can recite the guiding principles as easily as the candidate himself.

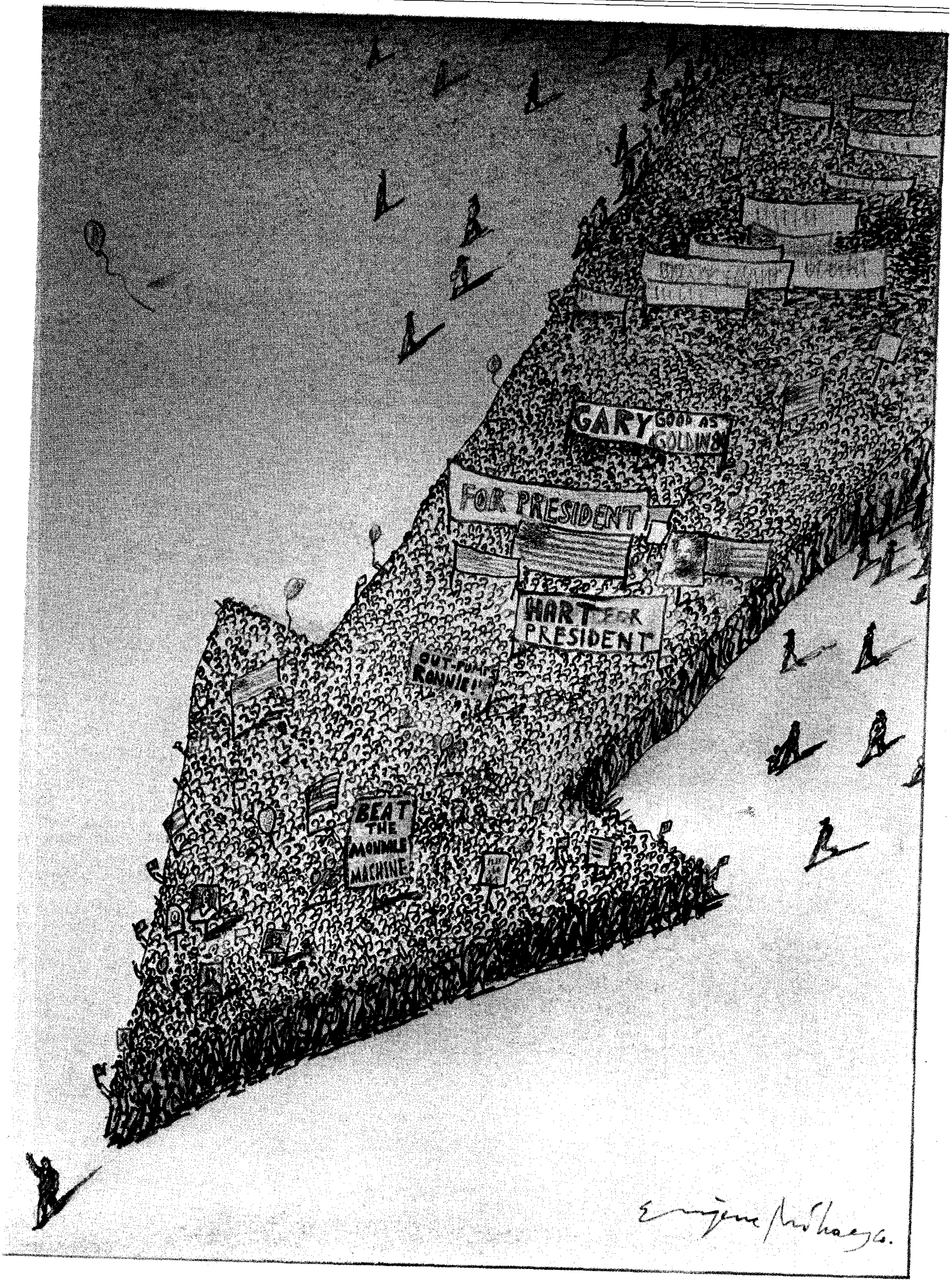
Hart, on the other hand, is challenging the old order. Some of his "new" ideas may have been broached before, but not since the New Deal have so many untried notions been seriously presented in an American presidential campaign. (Not that "newness" is everything. Mondale is correct when he says that what's important is whether one's ideas are right or wrong, not new or old.)

Despite a Senate record in the liberal Democratic mainstream, Hart has advanced a mix of ideas that defy ideological or intellectual pigeonholing. And Hart is not at all certain his ideas will work. He is fond of saying that Franklin Roosevelt called the New Deal "nothing but trying things. If they work, keep them. And if they don't work, throw them out and try something else."

The first thing Hart would throw out is the New Deal itself. His starting point is that "the New Deal has run its course. The pie cannot continue to expand forever. The days of the unlimited frontier are over," says Hart. "Learning to live within limits is the essential lesson for a strong nation growing up."

In general, Hart is liberal on foreign policy (far more so than Mondale), liberal on social issues like abortion, school prayer, and the Equal Rights Amendment (about the same as Mondale), and conservative on many but not all economic issues (with differences with Mondale across the board).

The debate between Hart and Mondale concerns the role of government in society. Hart is more inclined to follow free-market principles, and he especially resists the protectionism


GARY GOOD AS GOLDIN'S
FOR PRESIDENT
HART FOR PRESIDENT
OUT-PUMP RONNIE!!
BEAT THE MONDALE MACHINE

Illustrated by Eugene Mihaesco

that Mondale advocates. In tax policy, as in spending programs, Hart places his highest priority on growth and capital formation.

"The key," says Hart, "is to get away from the notions of redistribution and to generate an economy that can yield enough tax-paying members of the middle class so that we can take care of the poor. I've put so much energy into this that I probably haven't been the classic liberal proponent of the causes of the poor even though I believe in them as strongly as Mondale. It's fun politically to attack the rich on behalf of the poor—the Robin Hood syndrome. But if you're serious about helping the poor, you'd better give economic security to those in the middle, so they're paying the necessary taxes. You're just not going to be able to finance all social programs from tax collections from the rich."

Hart is not a mystic alone with his theories—there is a context. He is part of a movement, and although he disdains the label, it has come to be called "neoliberalism." Other prominent neoliberals are Senators Bill Bradley and Paul Tsongas, Congressmen Timothy Wirth and Richard Gephardt, and the economists Lester Thurow and Robert Reich.

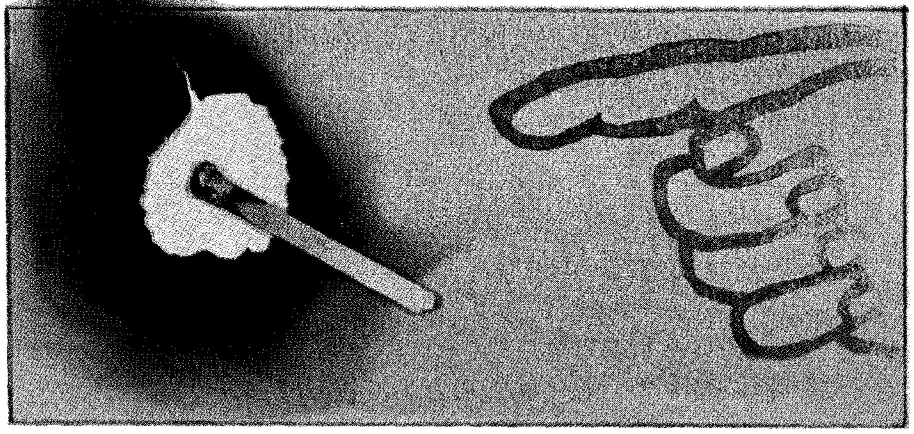
As children of the prosperous fifties, neoliberals came of age well after the Depression (a calamity that forged the Big Government mind-set that Hart says Mondale shares) but largely before the baby boom. They trust technology to solve the nation's problems. Their interest, says Hart, "is in what works, not what should work." "All of us," said Hart a few years back, in a remark the Mondale campaign delights in quoting, "are of a generation that, even though it is passionately involved, is not overly compassionate."

Neoliberals prize pragmatism above doctrine. Their purpose, *The New Republic* once said, "is to make good intentions marketable again." They are liberals who have discovered, often to their surprise, the liveliness of free-market economics, but they are concerned enough for those left behind to support enthusiastically a range of programs Ronald Reagan has called the social safety net.

Neoliberals believe firmly in an overarching national interest, and Hart's view, to be charitable, becomes almost Utopian when he speaks about the ease with which he could persuade the myriad individual interests to abandon their own concerns in favor of the greater good—which he of course, as president, would help define.

How is all this reflected, specifically, in Hart's view of America and the world?

“If the U.S. troops stay in Honduras,” says Hart, “there'll be a significant loss of American life in Central America before the decade's end. I'm convinced of it.”



FOREIGN AFFAIRS

Antipathy to Force

IN A SENSE, GARY HART IS AS MUCH A PRISONER OF THE Soviet-American, East-West power struggle as is Ronald Reagan. The difference is that Reagan defines almost every crisis as a part of the larger battle, while Hart has trouble finding any hot spot where American force might be necessary to repel Soviet aggression. "I agree with President Kennedy that we are engaged in a 'long twilight battle' with Communism," says Hart, "but the struggle is fundamentally ideological and political, not military." It should not be surprising then that Hart has opposed United States military or paramilitary intervention in nearly every circumstance where it has recently been threatened or employed—in Central America, Lebanon, and the Persian Gulf.

What Vietnam taught me, says Hart, is "that there simply isn't an American answer to every problem in the world." Which is fair enough. But the same president Hart so admires was also right when he said (at the time of the Cuban missile crisis) that "the 1930s taught us that aggressive action, if unchecked and unchallenged, leads to war." Hart will have none of it—except when a clear and present Soviet move can be perceived. He seems not to understand that it was Kennedy's Scoop Jackson–ian toughness that made his diplomatic successes possible (the nuclear-test-ban treaty, for example). Hart appears eager to declare whole areas of the world off-limits for American military action, although he says that he would live up to America's existing treaty obligations—to Korea, Japan, Australia, Western Europe, and certain Southeast Asian nations.

Hart's renunciation of force as a first resort is commendable. But force and the threat of force are central to the policy of America's enemies. In a world where, as Pat Moynihan says, "instability rather than stability is the rule," the United States must be ready and willing to defeat such tactics with a commensurate weapon, be it force itself or merely its threat. By delineating where he won't fight, Hart invites challenge—when the only responsible course is to preserve *all* of America's options.

The two areas on which Hart and Mondale disagree most sharply are the Persian Gulf and Central America—and Mondale unceasingly describes Hart's views as naïve.

Hart makes a fetish of understanding the "interconnectedness of things," but he views the Persian Gulf solely in terms of America's vital interest there—oil. "It's absolutely critical," says Hart, "that we walked away from our drive to be energy-independent once the oil crisis of the seventies was over. Now we're still dependent on Persian Gulf oil, albeit to a lesser extent. But that will increase."

It is now widely assumed—thanks largely to Mondale's misrepresentation of Hart's position—that Hart favors a $10-a-barrel oil-import fee to force conservation (an idea similar to one proposed by President Carter in 1980, which Hart and only nine other senators supported). In fact, Hart would impose his fee only if imports increased dramatically and then only "on a sliding, escalating scale that would be sure to establish a 'lifeline' for poor families that couldn't afford the increased price." This caveat, conveniently ignored by Mondale, is all important. "My goal," says Hart, "is to wean us off of Persian oil. It's as simple as that. And right now, since we could get by without that oil, it would be foolish to use American troops to defend or secure it—unless, of course, the Soviets were to march to take the fields. That *would* require an American response, and I wouldn't hesitate to use ground forces and whatever else was necessary to prevent that from happening."

Hart acknowledges a range of scenarios short of a Soviet occupation of the Persian Gulf, and in none would he commit American land troops, except to "reestablish the Kharg Island oil-distribution facility if it were shut down. A war for any other purpose wouldn't get us the oil. It would only get us war." Which doesn't mean someone else shouldn't do it. What Hart *does* favor is an allied force composed of European and Japanese armies for whom the Persian Gulf's oil *is* vital. "They rely on Persian oil almost exclusively," says Hart, "and it's their job to take the lead. What I *would* do is support their land effort with American sea and air power."

Hart has a problem here—a failure to see "the interconnectedness of things." He readily concedes America's obligation to defend Western Europe against attack ("We are willing to send our forces and risk our cities if theirs are in danger"), but he resists using American land troops to secure the oil without which Europe cannot survive.

With the notable exception of Israel, which he *would* defend, Hart carries his non-interventionist views to the rest of the Middle East as well. Would he intervene if the Saudi monarchy were overthrown? "Not if it were an internal revolt," says Hart. But the likely scenario is that the pressure for an internal uprising would come via the spread of Islamic fundamentalism from the ayatollah's Iran. "That's right," says Hart, "but that would be outside the East-West conflict." Hence, no help.

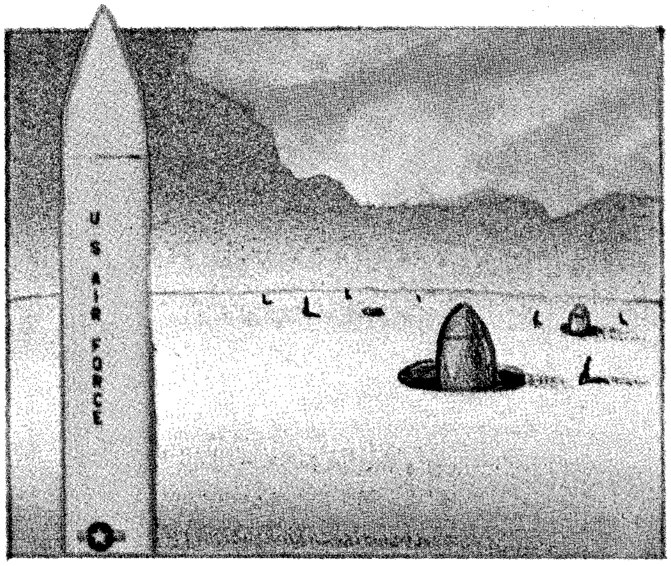
HART'S VIEWS ON CENTRAL AMERICA are no less dovish—at least in the military sense. He would withhold aid from El Salvador "until the death squads were put out of business," and his argument is compelling. "We've tried the other way," says Hart, "and nothing's happened. We've spent a billion dollars in El Salvador in the last three years, and the guerrillas are now four times the size they were then." Hart favors a dialogue with the insurgents—but not for power-sharing purposes. He wants the guerrillas' participation in elections and would talk only for that purpose.

Hart is particularly scornful of Mondale's advocacy of a continued American military presence in Honduras. "If they stay," says Hart, "there'll be a significant loss of American life in Central America before the end of the decade. I'm absolutely convinced of that."

Hardly a day goes by when Hart doesn't hit his Central America theme—"It gets the most applause no matter where I go or who the audience is," says Hart—and the litany regularly includes the observation that "poverty and hunger, not Communism, is what threatens the Third World in general and Central America in particular." To which Mondale responds, "Yes, that's part of it. And the people of Afghanistan and Cambodia can tell him the other part." The polls indicate a heavy preference for terminating America's military involvement in Central America—and perhaps this accounts for Mondale's waffle last week when he was asked why he would permit *any* American troops to remain in Honduras. A few weeks ago, Mondale told the Chicago Council on Foreign Relations that "before I would withdraw all [our troops from Honduras], I would seek to negotiate with Nicaragua at least three things—the removal of Cuban forces, an agreement not to introduce MiG's into the region, and agreement to a non-intervention policy throughout the isthmus." That was—and is—a responsible position, but last week Mondale backed off. He now says he wouldn't use America's military might in Honduras as a "bargaining chip." He should have stayed put.

Hart's logic runs into trouble over Nicaragua. He believes that the Sandinistas are being further alienated from the United States by the Reagan administration's support of the counterrevolutionaries and by its economic squeeze. Hart would scrap both policies.

"I agree with President Kennedy that we are in a 'long, twilight battle' with Communism, but the struggle is ideological and political, not military."



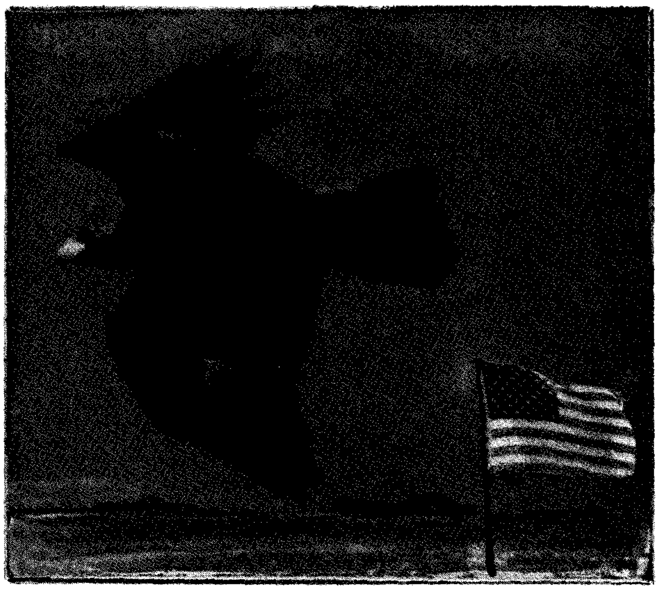
There is a wealth of evidence supporting the notion that the Sandinistas cannot be reconstructed. Unlike Fidel Castro, who hid his real intentions for years, the Sandinistas came clean right from the start. In a report to a special party conference after only two months in power, the Sandinistas clearly indicated that they were just pretending to be pluralist. They described the totalitarian state they were building and vowed that their power would never be put to risk in free elections. They said, too, that they were committed to a world revolution under Soviet leadership, but that it was necessary to conceal their commitment in order to get financial help from the imperialists. The first junta, which included two moderates, was described as "an alliance of convenience... to thwart Yankee intervention."

Later, Daniel Ortega, one of the nine comandantes, declared that the Sandinistas were "profoundly anti-imperialist, anti-Yankee, and Marxist-Leninist." Elections, said Ortega, "will in no way—like a lottery—decide who is going to hold power. For this power belongs to [us]."

As for the Sandinistas' commitment to a revolution "without frontiers," Interior Minister Tomás Borge, the regime's strongman, said, "The revolution's moral imperative and historical character make it inevitable that the energies released here will be universal in all Central America."

Despite these statements, the Carter administration poured millions into Nicaragua after the Sandinistas came to power in 1979 in the vain hope of turning the situation around. It didn't work, and Carter suspended aid after receiving proof

“We are creating an officer corps that is increasingly composed essentially of business people who are only good at moving up the corporate ladder.”



that the Sandinistas were continuing to support the Salvadoran guerrillas.

Hart appears unpersuaded by this history. He is under “no illusions that the Sandinistas are good guys,” and he believes that they are helping the guerrillas in El Salvador, but he is nonetheless convinced that their “rhetoric could change overnight.” He still thinks the promise of American economic assistance can nudge Nicaragua to a middle course, and he refuses to believe that the regime's recent moderations have been undertaken as a result of the Reagan administration's military and economic pressure. (Hart is not *totally* opposed to flexing America's muscle. He says he would have “thought seriously” about ousting dictator Anastasio Somoza from Nicaragua even though “I'm not a covert-operations fan,” and he thinks it may be time to tell Ferdinand Marcos that his string has run out in the Philippines.)

Basically, Hart would tolerate any number of Marxist regimes in Central America unless they “threatened their neighbors or us, or if they permitted Soviet bases to be developed on their soil.” Hart's hope is that such Communist states would become little Yugoslavias.

No matter the character of the countries involved, Hart would offer little money. “We don't need to send billions of dollars down there to go into Swiss bank accounts and Mercedes cars,” he says. “What I'd provide instead is technical assistance, like doctors, teachers, and agronomists.”

Hart's antipathy to force extends even to the region's one indisputably democratic state, Costa Rica. Despite Costa Rica's longtime refusal to muster an army (which many believe is the very reason Costa Rica has remained a democracy), Hart would have Costa Rica arm itself rather than have American troops defend it from a Nicaraguan invasion. “I'm not saying I wouldn't do it,” says Hart. “But I sure wouldn't want to.”

To Carl Sagan, the astronomer and nuclear-freeze activist, Gary Hart may be “the spring we've been waiting for” on arms-control policy. To Walter Mondale, Hart's arms-control positions are the mark of a “chronically unsteady” man, “precisely the kind of person we cannot have in the presidency.” Leaving aside Mondale's hyperbole (and Sagan's too), Hart is in trouble on the arms-control issue because, he says, “I have tried too hard to be thoughtful.”

Hart came late to the freeze—there's no doubt about it—primarily because he was pushing an idea he believed to be better: the “build-down” proposal that would have retired two warheads for every new one deployed. Mondale has criticized “build-down” as “inconsistent” with the freeze—but freeze junkies consider *any* new weapon anathema, including the single warhead Midgetman, which both Mondale and Hart support.

The rub is that Ronald Reagan adopted “build-down” as a ploy to help steer the MX missile—a weapon Hart filibustered against last summer—through Congress. When Reagan jumped on, Hart jumped off, a step Mondale doesn't notice.

On related issues, Hart was a leading proponent of SALT II—at the invitation of the Carter-Mondale administration. He has proposed nuclear-crisis centers to guard against accidental war. He led the 1980 investigation into the high number of computer-generated false nuclear-war alarms at the North American Aerospace Defense Command. He has proposed a six-month moratorium on nuclear testing. And he has called for a halt in the production of plutonium, the key ingredient in nuclear weapons. Mondale's posturing to the contrary, Hart's positions on arms control are anything but “confused.”

DEFENSE

Weapons That Work

“THERE ARE DIFFERENT KINDS OF LEADers,” says Gary Hart. “I'd like to think of myself as a mover, the kind of person who changes the definition of the debate.”

With defense policy, Hart may have truly found his forte. At the very least, he'd make a helluva secretary of defense. Hart may be reluctant to use armed force, but he knows the kind of military he wants, and it's a far cry from what America has now.

Every once in a while, an elected official is as conversant with a particular issue as his staff. When that happens—and it's not often—it's smart to listen.

Hart's beef with the Pentagon is that it “too often defines quality as increased complexity, and it too readily accepts high technology for its own sake. Too often, though,” says Hart, “the technologically elegant solution—perfect on paper—fails in the real world. Real quality is *tactical* quality, not just expensive technology. What tactical quality means is the ability of weapons to work in actual combat, in the mud, in the confusion of battle, in the hands of tired soldiers. It means small size to avoid being seen; reliability and ease of maintenance; simplicity of operation; and a price low enough that we can afford the number of weapons we need. It means the kinds of weapons soldiers like, instead of the kind that gives prestige to a service and high profits to a manufacturer. Unfortunately, readiness has no constituency in a congressman's district.”

Hart favors increasing the defense budget, at about the same rate as Mondale does, but at a lower rate than Reagan wants. But while Mondale generally supports current development and procurement trends, Hart is against almost everything the military is buying.

“By keeping operation and maintenance funds at the same level,” says Hart, “and, at the same time, by procuring more-expensive weapons systems that require more maintenance, we have in fact planned to reduce our readiness, and our readiness is in fact declining. For example, because of their sophistication, we have our combat aircraft down about 50 percent of the time, and too little money is allocated to permit our pilots to properly maintain their proficiency. All of this has got to change. More is not better. Less is not better. Only better is better."

Hart would kill the MX and the B-1 bomber (as would Mondale) and a host of other weapons as well. Simply stated, Hart's policy stresses four principal areas: First, officers should be trained as group leaders, not as bureaucratic managers; second, in Europe, where the NATO forces are greatly outnumbered by the armies of the Warsaw Pact, military doctrine should stress maneuver, not attrition; third, global strategy should emphasize naval forces; and fourth, as Hart keeps saying, "weapons *must* work in battle."

Hart has a favorite anecdote, about a conversation in the mid-1930s between the French prime minister Léon Blum and Charles De Gaulle, then a colonel. De Gaulle was upset about the state of France's defenses. "But we are spending more for defense than the previous government," said Blum.

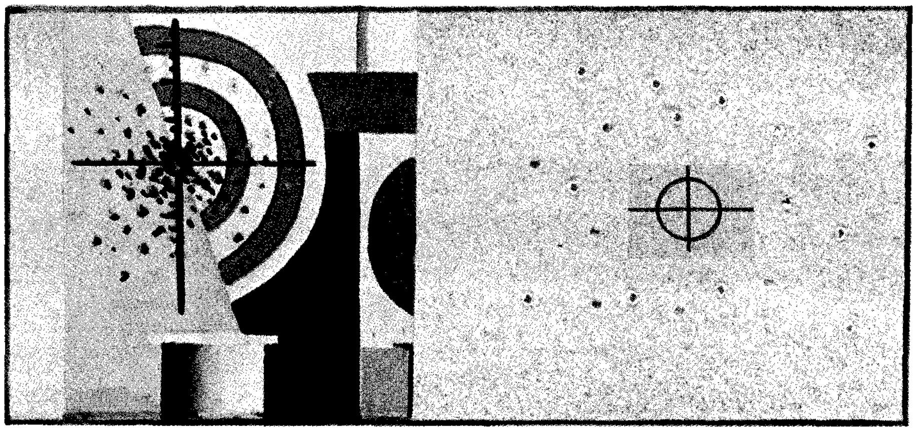
"It is what you are spending it on," said De Gaulle, "that I want to discuss."

"What the French were spending it on," says Hart, "was bigness. What they ended up constructing was the Maginot Line." Coming from a presidential candidate, Hart's contempt for the armed services is probably unprecedented. "Almost everything is wrong," says Hart, "beginning with wrongheaded personnel policies that encourage career, skilled personnel to leave the services because of inadequate pay and benefits—even under the so-called pro-defense Reagan administration. We are training and promoting officers for the wrong reasons to do the wrong jobs, and probably, in many cases, they are the wrong people. We are not advancing those skilled in combat leadership. We are creating, we have created, an officer corps that is increasingly composed essentially of business people who are only good at moving up a corporate ladder. The system of military education discourages leadership and innovation, and it fails to reward people for what is important in times of conflict. And, on top of all this, we are pursuing the wrong strategies and tactics. And except for pay and benefits, all of these issues can be turned around without the expenditure of an extra dime.

"And finally," says Hart, "we have to do something about the positioning of our forces in Europe. It benefits us not at all to spend $80 billion a year for the defense of Europe only to have our conventional forces in roughly a twelve-mile corridor confronting the Warsaw Pact. In fact, that configuration is done for political, not military, reasons, and it almost invites a lightning strike that could penetrate that corridor in a matter of hours or days."

A few weeks ago, Hart told me that the military would probably prefer George McGovern for president over him. "George would actually cut their budget by 25 percent," said Hart. "But they'd rather have him than me." It isn't hard to see why.

> *"Real quality is tactical quality, not just expensive technology. Tactical quality means small size, reliability, ease of maintenance, and simplicity of operation."*



DOMESTIC POLICY

Avoiding Government

THE DIFFERENCES BETWEEN WALTER MONDALE and Gary Hart are perhaps greatest across a broad range of domestic-policy issues. But there is some agreement. Their views on social issues are virtually identical, and their long-term economic goals are basically congruent. Both worship the god of growth (as does everyone); both want increased cooperation among labor, management, and government (with Hart more willing to talk about the necessity for labor to moderate its wage demands); both seek to increase America's foreign trade (though they come at it from different directions); both want to retrain workers to meet the needs of a changing economy (with Hart winning the battle for specificity with his proposal for "individual training accounts," a notion that would combine features of the payroll-tax system and individual-retirement mechanisms like I.R.A.'s); and both have proposed deficit-reduction programs that rely on tax increases (and, particularly, a deferral of indexing). The Mondale and Hart budget plans (which may be little more than campaign rhetoric) are too complicated to relate in detail. Suffice it to say that the *National Journal*, which has a reputation for taking such things seriously, has determined that Hart's program would, by 1989, produce a deficit approximately $126 billion lower than Mondale's.

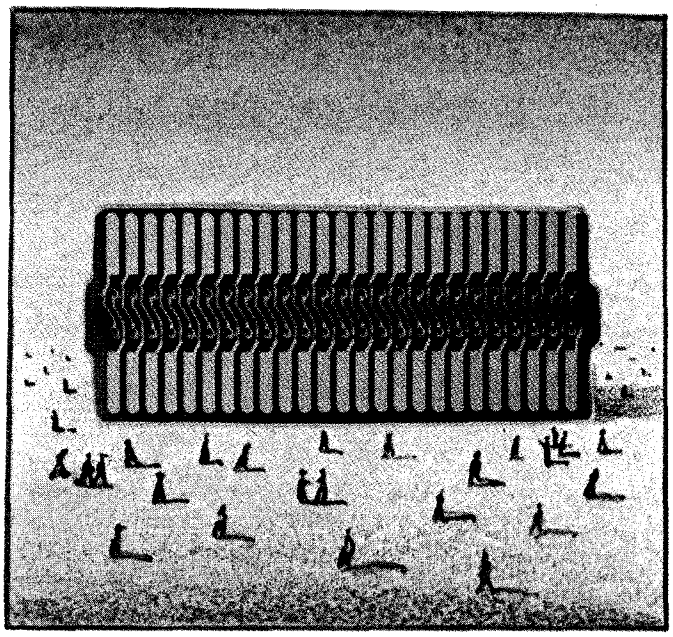
To Hart, who is eager to *avoid* government wherever he can, the key concept is incentive; the key weapon is the tax code. Hart favors tax incentives for research and development and to encourage worker ownership. Investors would get tax breaks if they bought stock specifically targeted to raise money for new plants or other "new capacity." Businesses could lose tax breaks for loans used to merge with other companies, because Hart believes "new productive capacity almost never results from combination." A Hart administration would favor pollution taxes over pollution controls—a symbol of Hart's reliance on the marketplace. "The incentive would be to stop polluting," says Hart, "because the companies that didn't pollute—and therefore weren't taxed—would have an advantage because their products would be cheaper."

Hart (and Mondale too) favors the Bradley-Gephardt "fair tax" proposal: The tax rate would drop to 14 percent for single taxpayers with incomes of up to $25,000 and for couples with incomes of up to $40,000. A progressive surtax, ranging from 6 to 14 percent, would be applied to incomes above these levels. Most tax credits, exclusions, and deductions would be eliminated, with a few exceptions like home-mortgage interest and Social Security and veterans' benefits.

"By one estimate," says Hart, "Americans spend $64 billion a year on accountants, lawyers, and others who prepare our tax returns. That's more than we collect in corporate taxes and more than the interest paid on the national debt in 1980. Obviously, we need not only to *reform* the present system but to *replace* it with one that is simple and equitable, a tax code that wouldn't require the services of so many people to understand—and avoid." (But what would he then retrain those lawyers and accountants to do?)

"The 'fair tax' represents an attractive simplification of the current system," says Hart. "But there is another, more dramatic alternative that should also be considered. It's the savings-incentive tax—which would *not* be a form of national sales tax. This tax would be progressive, like the income tax, and its purpose would be to tax what we spend, rather than what we earn. It's not a new idea, really. Thomas Hobbes argued for it more than three centuries ago, suggesting that society tax people for what they take out of the economic pie, not what they put in."

"The Chrysler bailout went against everything. It was rampant ad-hocism. There was no plan to help the auto industry retool for foreign competition."



Hart's savings-incentive tax is designed to encourage both savings and investment. There would be a large, standard deduction to account for normal living expenses, and the money one puts into a savings program or into "new capacity" stock would not be taxed until it was spent. "There could be no more direct incentive to save," says Hart, "and, of course, there would have to be a stiff inheritance tax to prevent the transfer of large amounts of accumulated wealth at death."

Since Hart believes "you cannot have an effective, long-term strategy against inflation without doing something about wages and prices," he favors a "tax-based incomes policy," or TIP. "Guidelines would be established for both prices and wages," says Hart, who is at pains to say that TIP is not simply another version of the failed wage-and-price-control programs of the past. "If a corporation's price or wage increases exceeded the guidelines, its tax rate would be increased. Firms would be free to raise wages and prices however much they wanted, but they would pay a penalty for doing so. And those corporations that held prices and wages below the guidelines would get a tax *break* for doing that. I'd limit TIP to the 2,000 largest companies," says Hart, "which constitute about half of the economy. That would exempt the smaller firms from compliance costs—but they would still be well advised to follow along in order to be competitive. TIP leaves business and labor free to make their own decisions without government interference. It's an idea worth trying." In fact, TIP was proposed—and rejected—during the Carter years.

IN GENERAL, MONDALE AND LABOR ARE WARY OF Hart's taxation schemes, but they are downright hostile to his refusal to bail out companies in trouble. In fact, Mondale has made Hart's votes against the Chrysler loan program and Hart's opposition to domestic-content legislation centerpieces of his campaign. In one television commercial broadcast frequently in the past few weeks, Mondale lashes out at Hart for having voted to let Chrysler "go under," with the potential loss of 350,000 jobs.

"What complete and utter nonsense," says Hart. "The Chrysler bailout went against *everything.* It represented adhocism run rampant. There was no plan to save the automobile industry as a whole, to help it retool to meet foreign competition. Just a plan to save one company. And the key thing was that those jobs would *not* have been lost. Other manufacturers stood ready, in fact they were anxious, to get their hands on Chrysler's productive capacity. Those cars would have been made anyway, and those jobs would not have been lost. We should have let things run their course."

Hart is not dogmatic about free trade. He says he would favor domestic-content legislation if it were the only way left to save the automobile industry—which is the position Walter Mondale has already reached. For years, Mondale was an ardent free trader. In a statement ten years ago (that perfectly echoes *Hart's* view today), Mondale said, "Protectionism is no solution to the economic problems we face. A highly industrialized country like the United States would suffer greatly if the doors to international commerce were closed." These days, says Mondale, he favors domestic content because "I've come to the point I don't know what other defense there is."

"The other defense," replies Hart, "is to gear up to meet the challenge, to help companies compete through a series of government incentives. You have to understand that domestic content is economic surrender. It's no solution. It's what the Japanese *want.* They don't *fear* it. They *favor* it. It could give them eventual ownership of the American automobile industry, and that's something they'd dearly like.

"What's more," adds Hart, "domestic content would only start a trade war that wouldn't be good for anyone, anywhere. Fritz was right ten years ago."

"SOONER OR LATER," SAYS HART, "THE COUNtry is going to have to move where I think we should go. We have to change and improve and fix things, or we're dead. But the thing I don't know—and I think about it all the time—is whether people can perceive what has to be done at a time when everything seems okay and there's no crisis. Our history is otherwise. We wait till the trouble's all around us, and only then do we act. That's not really the way to proceed. We need to retool now. We're skating on thin ice. Things seem relatively calm and smooth, but underneath there's real turmoil. I don't know. We'll see. It was easier in '32. Roosevelt had the Great Depression to work with." ■

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David Mamet's Hard Sell

By Jennifer Allen

A Driven Playwright Gives America the Business.

IT IS THREE DAYS BEFORE THE Broadway opening of David Mamet's new play, *Glengarry Glen Ross*, one day before the critics—"crickets," he calls them—start to come, and there is nothing for the playwright to do but wait and wait, attend previews every night, listen to his friend and director Gregory Mosher give notes that half the actors can't bear to hear anymore, stop off after the show at Charlies', across the street from the Golden Theatre, for a Jameson's with a glass of water on the side. Mosher says that he and Mamet are now "taking alcohol intravenously," and Mamet cracks that he is going to ask to have barber chairs installed in Charlies' so that he and Mosher can just lie back, relax, and have liquor poured down their throats.

"Insanity," says Mamet, standing on the sidewalk after tonight's preview, "is setting in." He does not seem to be coming unglued—he is wearing a buff-colored hat, perched on his head, that looks like the one Art Carney wore in *The Honeymooners* and is puffing on a cigar. The cigar, though, has been gnawed and is on its way to becoming seriously unraveled.

Glengarry Glen Ross was voted best play of the 1982–83 London season by the Society of West End Theatres after its run at the Cottesloe, and the current production got raves for its run at the Goodman Theatre, in Chicago. But apart from the recent success of *American Buffalo*, Mamet has not had good luck on Broadway—the first Broadway production of *Buffalo*, starring Robert Duvall, had only a brief run, as did *The Water Engine*. Reviews of Mamet's recent plays, including *The Woods*, *Edmond*, and *The Lone Canoe*, have been mixed. Lately, Mamet has gotten more attention for his screenplays—*The Postman Always Rings Twice* and *The Verdict*.

Perhaps this is in part why Mamet, 36, has been so intimately involved with this production. He attended almost all of the London and Chicago rehearsals. He helped cast the Chicago production (the New York cast is the same, save for Lane Smith as Lingk); he has known and worked with three of the seven actors in the show for at least ten years.

Mamet, fiercely loyal to this cast, never considered replacing it with "stars" to give the Broadway production glamour. He and Mosher, 35 (who has directed seven of Mamet's plays), have insisted on absolute control over the production, including everything from posters to radio ads (which Mamet wrote) to latecomer policy (tardy folk are not seated until intermission).

But why take a chance on Broadway? "Well, hell, you know," Mamet says, "we're doing American theater, with American actors. It belongs on Broadway." A few days later, most reviewers second the motion; the *Times'* Frank Rich says that Mamet "makes all-American music—hot jazz and wounding blues."

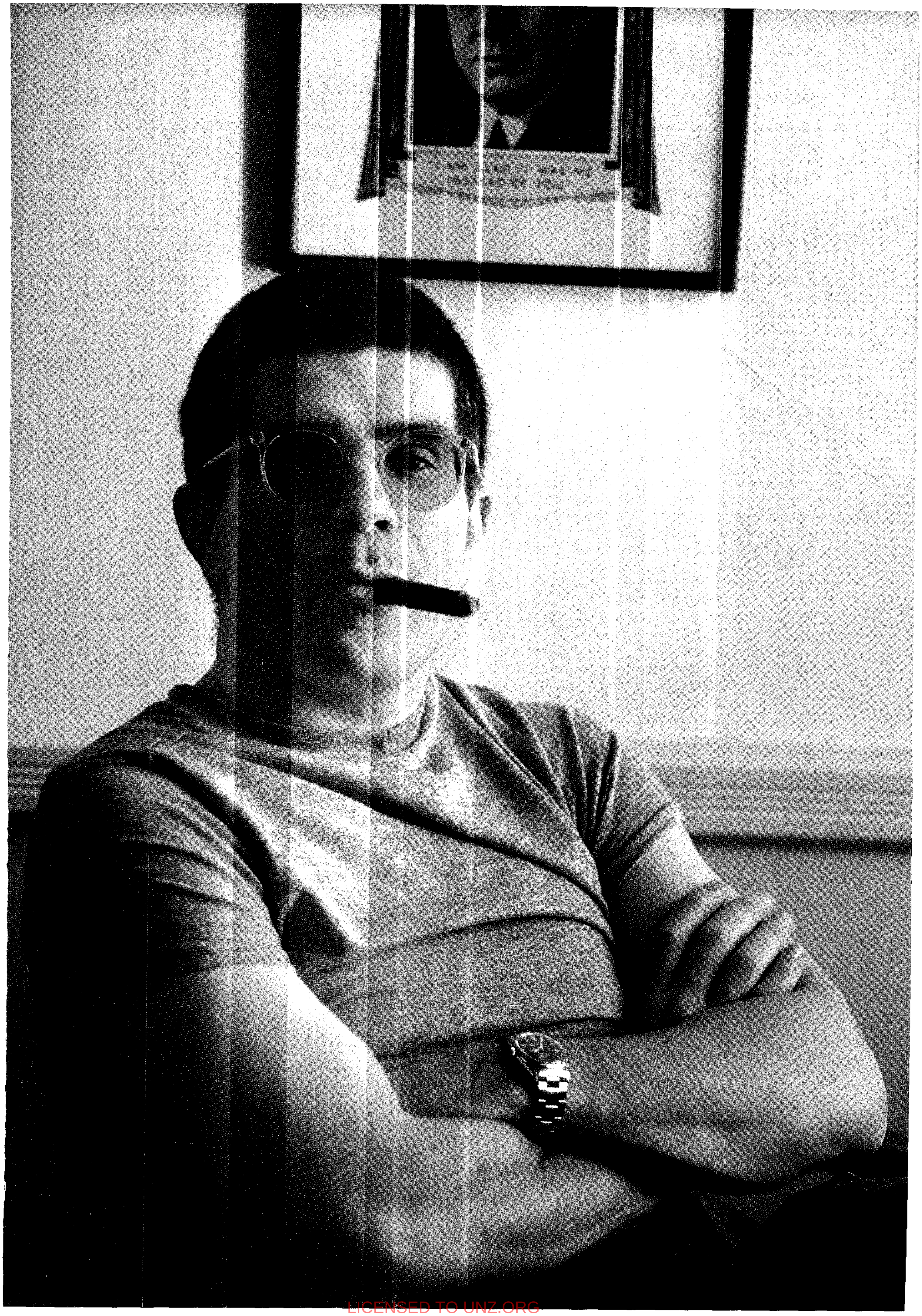
LIKE SEVERAL OF MAMET'S other plays, *Glengarry Glen Ross* is about business, that quintessential American subject, and its message is none too ambiguous: The system is foul at the core, debasing its participants until they are little more than their appetites—for money, power, a rung up on the Darwinian ladder.

"A man's his job," says one of the five salesmen in *Glengarry*, who hustle at selling patches of land (including not-yet-developed "developments" Glengarry Highlands and Glen Ross Farms) in Florida, and so it is: From the first lines of the play ("John . . . John . . . John. Okay. John. John. Look: The Glengarry Highlands leads, you're sending Roma out. . . . All that I'm saying, that you're wasting leads . . . put a *closer* on the job"), the salesmen have no subject other than their scam.

The airless office where they work, with its gray cement-block walls, aged watercooler and filing cabinets, and yellowing venetian blinds, has as its sole decorative touch two postcards tacked to one wall; there are no photographs, even of wives or girlfriends or children. If they have any life other than real estate, we do not find out about it; all other matters are beside the point. When Shelly (Robert Prosky), who has been

We're doing American theater, with American actors. It belongs on Broadway.

Photographed by Brigitte Lacombe.


"I AM GLAD IT WAS ME
INSTEAD OF YOU"

“. . .‘People love my new play,’ Mamet said,‘because

suffering from a bad streak, makes a sale, he suddenly swells as big as a blowfish; Aaronow (Mike Nussbaum) is as abject as Eeyore. “I’m no f-----g good,” he whimpers to Richard Roma (Joe Mantegna). “You had a bad month,” says Roma, “you’re a good man.” Aaronow replies, “I am?”

As always with Mamet, the language is lean and lyrical, foul and funny, full of his by now familiar twisted syntax (“You haven’t got a contract to get stolen or so forth”), pauses, and pithy insults (“guy couldn’t find his f---in’ couch the *living room*”).

FOUR DAYS BEFORE THE OPENING, Mamet is in Sardi’s eating endive salad with his fingers and drinking cup after cup of tea and talking about the genesis of his play. He has a thick, broad-shouldered torso (he wrestled in high school, and still does, and broke his nose once playing football). He wears a black shirt, black tie, and black sport coat with tiny white flecks, and except for several reminders written in ink on his thumb he looks very natty. His manner is coiled, caustic, funny, slightly guarded. It makes sense that he is, as friends report, a formidable poker player, and that he has an extensive collection of antique knives.

“The business of America is business,” says Mamet. “We’re a nation of entrepreneurs.” He wanted to write a play, he says, “about those guys you see on planes. They all sit together, and you can never understand what they’re talking about, and they all have these papers filled with columns and figures. They’re all named Bob. And when they laugh, it’s ‘Ha *ha!*’—this imitation laugh.”

Mamet had also met these men years ago. When he was in his early twenties and living in Chicago, he spent a year working in a real-estate office as an assistant office manager—“one of those offices,” he says, “on the way to the airport,” and one of those companies for which “you hear an ad on television that says, ‘Interested in the Arizona way of life? No salesman will call,’ and the next thing that happens is that a salesman calls.

“I loved those guys. They made my life interesting for a year.”

Mamet remembers their particular patois—its slipperiness and polish and power. “They all use words to influence actions. They build what’s called a line of affirmatives. A customer is never allowed to say no: ‘You’d like to make money, wouldn’t you?’ they say. Another great trick is not answering objections: ‘That’s an excellent point. Let’s talk about that later.’ ”

Every trick imaginable gets used in *Glengarry*—and, as Mamet says, “not only to sell land. Everybody is always selling to everybody”: the precious leads, offers to participate in an office burglary and in endless in-house conspiracies.

When he finished the play, last year, Mamet says, he found he had a first act composed of three brief, two-character scenes (a form that is vintage Mamet) and a second act “out of a thirties well-made play, a kind of homage to Sidney Kingsley.” Mamet felt a “wooziness” about whether these two disparate halves would add up to a whole. So he sent the play to his friend Harold Pinter, who soothed his fears entirely, he says, by telling him that “the only thing it needed was to be produced” and gave it, in turn, to Peter Hall, at the National Theatre, who put together the first London production. “Otherwise,” says Mamet, “it would have stayed in the bottom of my trunk for a million years.”

For the rehearsals in Chicago, Mamet and Mosher invited salespeople to come and speak to the actors. “The Fuller Brush lady was great,” says Mamet. “The whole pitch was reduced to a science. They’re very fond of slogans: ‘Plan your work and work your plan.’ Everything moves toward the close.” Mosher recalls the visit of an I.B.M. salesman who improvised selling a piece of land to actor Joe Mantegna. Mr. Mantegna, would you be interested in making a substantial amount of money? asked the salesman. Mantegna said he had only six minutes. Whereupon the salesman “sold” the property to a spellbound Mantegna not long after his six minutes were up, flabbergasting the actor and the rest of the cast.

PERHAPS IT IS NOT A TOTAL COINcidence that Mamet once lived in the kind of development in which *Glengarry*’s hucksters are selling stakes. Following his parents’ divorce, when he was ten, Mamet moved with his mother and sister from the north side of Chicago to a spanking new development called Olympia Fields. He stayed only briefly—“two years, that was enough”—but the very idea of the place seems to gall him still. He refers to it simply as “hell.”

“We lived in a model home” so small, he says, pointing to a table for two in Sardi’s, “it makes this table look like f---ing Switzerland. There was nothing to do. I was fourteen years old, I was trying to get into trouble.” He longed, he says, to escape the repressive bourgeoisie. “I am very happy to be part of that august group now, but not when I was fourteen.”

He escaped through theater. His uncle was director of broadcasting for the Chicago Board of Rabbis, so the teenage Mamet acted in “one of those religious TV shows that are on at six o’clock in the morning, you know, with titles like ‘Thank God It’s Purim.’ ” More important, he worked onstage and off at the Hull House, a community theater that, says Mamet, marked the beginning o the innovative theater scene that has since flourished in Chicago. He was also a busboy at Second City.

A poor student, Mamet somehow managed to graduate from Chicago’s progressive, prestigious Francis Parker school and got accepted at Goddard College, in Vermont, where he “never opened a book,” and instead spent all o his time studying acting and working in the college theater. He left for the Neighborhood Playhouse in New York and returned to his alma mater to teach acting, forming a theater group with students and writing his first plays so tha “they would have something to perform.” Several core members of the group founded the St. Nicholas Theatre in Chicago. Its premiere productions of *The Duck Variations, American Buffalo* and *The Water Engine* helped to make David Mamet famous.

“We worked twelve hours a day. It was a great education. No wonder,” he says, that he and his actor and director friends who worked in several small Chicago theaters “are rising to some sort of manhood and womanhood. We’ve paid a price.”

Aside from a life in the theater Mamet’s other escape from the repressive bourgeoisie has been a fondness for stalking the grubbier thickets of the urban jungle. He worked as a waiter in a gay restaurant, and as a caption writer for *Oui* magazine (“I got paid for sitting all day looking at pictures of naked women and making up lies abou them”). *American Buffalo*, according to friends, is based on the people in a Chicago resale shop where Mamet used to hang out and play poker. “He’s played cards with some guys you’d never want to meet,” says W. H. Macy, a friend who has acted in several Mamet plays.

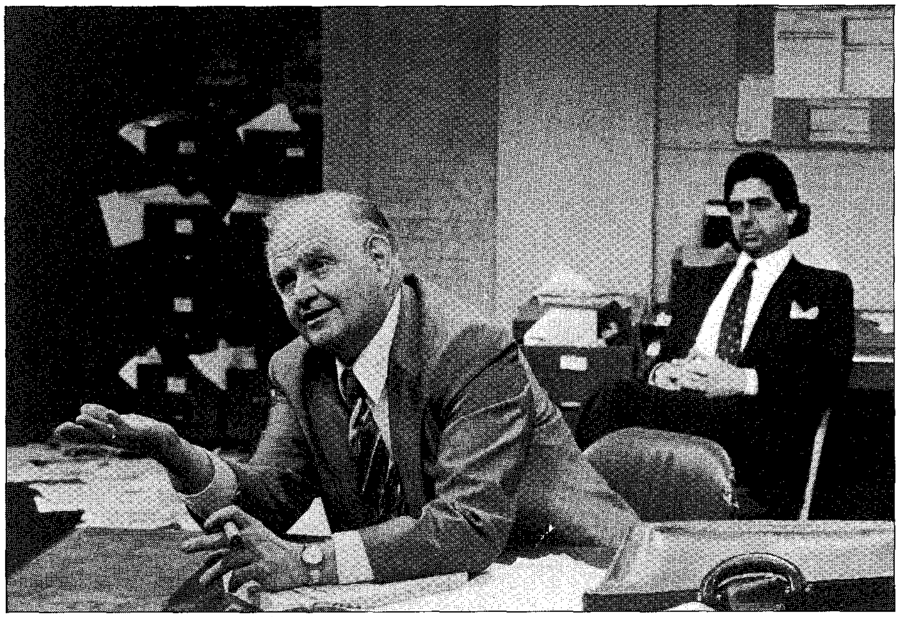
‘DIDN’T YOUR MOTHER TELL you to have something to fall back on?” Mamet says, addressing a student in an N.Y.U. acting class. “Mine did. Had I listened to her I would be writing advertising copy today.

“I’m a pedagogue by nature; my wife says I can’t burp without quoting Aristotle,” says Mamet. Teaching “is what I’m best at.” On this Saturday morning, he is giving a lecture on acting to a

I finally had the will to write a second act'..."

group of about 60 undergraduates. He and Bill Macy rotate the lectures. Everyone gets an A, but only twenty or so students will be selected to attend the six-week summer acting school that Mamet and a few friends run in Montpelier, Vermont.

In the classroom, he is dynamic, inspirational, a little scary ("You people are *no longer welcome!*" he tells two latecomers, showing them the door). He has taught acting for years, in Chicago, New York, Vermont, and it is a cause for him; he will discourse on the subject in class and out of it. Acting, he tells his students today, has nothing to do with emotion but with action—"stick to the action" he tells them over and over. Acting is not about "doing Lear by smelling the coffee cup," referring to sense memory and other exercises espoused by the Method proponents. He calls his method "practicable aesthetics," and says it is based on the later writings of Stanislavsky and on techniques Sanford Meisner developed at the Neighborhood Playhouse.



Let's make a deal: *Robert Prosky and Joe Mantegna in* Glengarry Glen Ross.

Mamet's message to the students is as much about how to conduct themselves offstage as on. He cautions them against acting in student productions ("You're not *fit* to act yet"), talks about developing good work habits and a "will" in all things. Some of what he has to say is a bit vague, but it is passionate and rousing, and the students give him a hearty round of applause. One understands why Elaine May, a friend of Mamet's, has called his Vermont students "acting Moonies."

One also sees why his gift for teaching has, as some colleagues suggest, hindered him from being an entirely successful director (he has directed a number of plays, including several of his own, and says he wants to direct his own screenplays).

The call to action, to face facts and proceed with life, fills Mamet's plays as well. In *Glengarry,* Richard Roma dazzles a customer with a patter that critics have seen as slick sophistry, amoral at best ("I do those things which seem correct to me *today.* . . . *Acting each day* without fear").

The speech, in fact, is similar to one of Teach's in *American Buffalo* ("We must face the facts and act on them") and to a declaration by the eponymous hero of *Edmond,* who invites a woman to "change [her] life" with him (and, unstrung before this incident, stabs her when she refuses). Mamet says he feels Roma's speech is "inspirational—it's classic Stoic philosophy." The problem his protagonists face, of course, is that they live in a world where the impulse to act is perverted to the most self-destructive ends. Says Arvin Brown, who directed the most recent production of *American Buffalo,* "David told me once that he felt [the petty thieves in the play] were 'trying to be excellent men.' But the society hasn't offered them any context to be excellent in." Mamet, he says, "admires" these characters.

MAMET IS SITTING IN CHARlies' with some friends—*Voice* critic Michael Feingold, Tim Crouse (Mamet is married to his sister, actress Lindsay Crouse), Crouse's wife, and a few others—and he is telling a story. "I took my daughter to the zoo today, and we're standing in front of the anaconda cage looking at this anaconda. And this guy is standing next to me, and he says, 'I've got one of these at home,' and he takes a picture out of his wallet of him and his whole family holding this anaconda." Then the man told Mamet what he fed the anaconda: "pre-dead chickens." Mamet beams, and repeats the phrase. It is of course Mamet's gift at spinning just this kind of loopy language that has gotten him more attention than anything else. "Every syllable is counted," says Mosher. "You can see him in the back of the theater during rehearsals, counting out iambs." Yet Mamet, who has been criticized for favoring "episodic" plays with wonderful dialogue but skimpy story lines, seems more and more interested in "the well-made play—with a beginning, a middle, and an end.

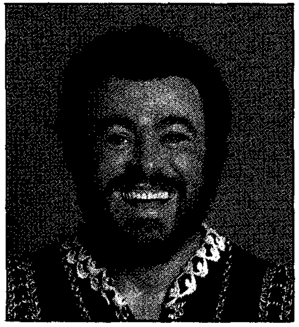
"That's why people love my new play," he had told his N.Y.U. students. "Because I finally had the will to write a second act. I wrote a million episodic plays, I can write them with my left hand. So what? Who cares? Fortunately, I got sick of it before [the audience] did." The imperative of structure and story was driven home to him, he says, when writing movies: "What matters is keeping people in their seats."

Mamet is full of what his friend actor Colin Stinton calls "righteous indignation." He speaks to groups and writes frequently for *The Dramatists Guild Quarterly* on various subjects that irk him. But if Mamet is, as Macy says, "pretty sure of himself," he is perhaps less so than he once was. Friends credit the softening to Lindsay Crouse, whom he fell in love with while watching her performance in *Slap Shot,* and married in 1979. They have a daughter who is 22 months old. "Lindsay has been really wonderful for him," says Macy. "He quotes her all the time. She kind of opened him up to the idea of people having a different point of view [from his]." "He's bigger, he's richer," says Mosher. The Mamets split their time between Vermont and an apartment downtown.

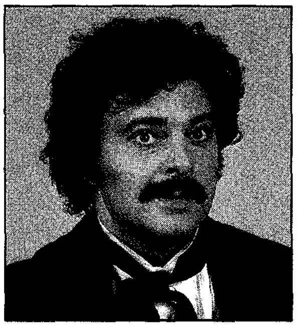
Mamet is at work on a three-act play he has been laboring over for years and has written a screenplay—exposing "small-town America"—with Elaine May, on whom he has a platonic crush ("I would run off to Argentina with her, would she but have me and could I but get her on the phone"). Meanwhile, the old-fashioned moralist indulges in some old-fashioned positivism. "By Jove and by jiminy, maybe there are grown men and women trying to bring a tradition back," he says of Broadway. "Kopit's play is coming, and Rabe's, and Stoppard's is here. This stuff is not chopped liver." ■

SINGERS YOU WON'T HEAR NEXT SEASON

Joan Sutherland


Luciano Pavarotti

Kiri Te Kanawa


Bernd Weikl

Mirella Freni

WHAT'S WRONG

By Peter G. Davis

COMPUTER CASTING, LOW FEES, SCORNED STARS, AND A VACUUM AT THE TOP.

MINUTES BEFORE A PERFORMANCE of Massenet's *Thaïs* at the Metropolitan Opera some years ago, Beverly Sills informed the front office that she was ill and could not sing the title role. Within seconds, her dressing room was filled with artistic personnel on the verge of hysteria. "Beverly!" they wailed. "What's wrong?" "Nothing," Sills replied as she headed toward the stage. "I just wanted to see if you all really existed."

Sometimes prima donnas can solve riddles that perplex ordinary mortals: Who in fact is running the Metropolitan Opera? That mystery deepens day by day. Critics of opera have grumbled for centuries, but the Met's artistic decisions and Byzantine internal politics are under the heaviest fire in years. The heat is coming from all sides—from singers, conductors, directors, managers, publicists, music critics, subscribers, board members, standees, and practically anyone else with more than a passing interest in the country's largest, most costly, most intricately structured, and most highly visible arts institution.

When the repertory and casts for the 1984–85 season were announced several weeks ago, many people passionately concerned about the Met greeted the news with more horror than usual. While they predictably overlooked many of the more promising things in store, they did have plenty to complain about.

The Met has always prided itself on being the world's leading shrine of international singing, but among the notable absentees next season are Joan Sutherland, Luciano Pavarotti, Mirella Freni, Kiri Te Kanawa, Marilyn Horne, José Carreras, Frederica von Stade, Martti Talvela, Teresa Berganza, Teresa Stratas, Carlo Bergonzi, Nicolai Ghiaurov, Régine Crespin, Julia Varady, Ghena Dimitrova, Anja Silja, Agnes Baltsa, Elisabeth Söderström, Edita Gruberova, Lucia Popp, Piero Cappucilli, Samuel Ramey, José Van Dam, Bernd Weikl, and Hans Sotin. Since so many first-rate singers are missing, it's no surprise to hear a longtime subscriber ask, "Did you see that dog cast for *Così fan tutte*? *Rigoletto* is even worse. Where did they dig up Aldo Protti for the title role? He was a second-rate provincial when he recorded those old opera sets with Tebaldi and Del Monaco 30 years ago." If the Met digs up aged singers deservedly buried, it also seems to be looking for others in the wrong places. "Why does the Met comb Europe for the likes of Franz Ferdinand Nentwig and Peter Glossop?" asks one artists' manager. "It could find just as good—or just as bad—singers right here at home." One standee of many years accuses the Met even more vehemently: "They are arrogant! A company that can get away with Adelaide Negri and Rosario Andrade—on Saturday afternoon broadcasts, yet—must think it can get away with anything."

Much of the new schedule seems nonsensical from an artistic or a commercial point of view—or both. A music critic wonders, "Do we really need a new *Tosca*? And what about Rudolf Bing's dreary house team of Robert O'Hearn and Nathaniel Merrill, back to produce *Porgy and Bess*?" When one of the board members saw that Berg's *Wozzeck* and *Lulu* were set for the same season, he said, "The box office must have a death wish." Others, including one of Bing's assistant managers, are tired of the Met's highly visible music director, conductor James Levine. "Levine grabs all the plums as usual and has his own private feast. Where are Georg Solti, Herbert von Karajan, Riccardo Muti, Claudio Abbado, Carlos Kleiber, and Leonard Bernstein?"

With nearly everyone feeling that the place must be run by a badly programmed computer, all the questions come back to what Beverly Sills wanted to know: Just who is minding the store?

Could it be Anthony Bliss, the outgoing gen-

Photographs by J. Heffernan.

WITH THE MET

eral manager? No, he is responsible for the Met's fiscal health and smooth corporate functioning, not its artistic decisions. James Levine? With his hectic schedule of rehearsals, performances, and extramural musical projects, Levine cannot possibly tend to all the tiny details of day-to-day operations. How about John Dexter? Not very likely, since he has relinquished his post as director of productions and is now only an adviser. Does Joan Ingpen run the Met? As the assistant manager in charge of casting, her job is a crucial one, but presumably all her decisions are subject to Levine's approval. The fact is that ever since Rudolf Bing retired, in 1972, the Met has never had a comparable figure to assume responsibility for what goes onstage. At least when critics of Bing's administration demanded a head on a platter, they knew whose head it would be. These days the buck bounces around the house with nowhere to stop.

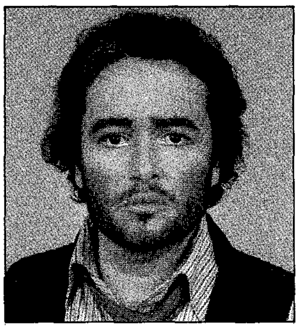
A new general manager is on the horizon, and he will clearly make a big difference one way or another, but the world of opera moves slowly: Anthony Bliss's successor will not take office until 1985, and then the Met's seasons will be locked in until 1990. Bliss will leave an impressive legacy behind him. "When I became executive director, in 1975," he says, "I put all my efforts into marketing and fund-raising. There is no way to produce opera in a bargain-basement atmosphere, and now I think we have developed a viable business approach and have a strong operation." True enough. Bliss has expanded the company's management in all directions, and despite this year's projected deficit of $4 million, the Met is more efficient than at any other time in its history. But the artistic side of the operation hasn't kept pace.

To get an idea of what has happened to the Met's internal structure over the past five years, you need only open a program booklet for 1978 and turn to the heading "Administrative Staff." Six years ago, the artistic administration consisted of slightly more than 30 people, while the non-artistic personnel numbered about 50. Today, the artistic staff is almost the same size, while the corporate division has more than doubled, and has split into all sorts of departments and subdepartments: presentations, media, finance, data processing, development, patron programs, administrative service, special-events and donor services, research, promotion, public affairs, and marketing. "Sound administrative procedures to serve the artistic needs of the house," says Frank Taplin, president of the board, and he is right. But the tail may be starting to wag the dog. Though a sleekly sophisticated middle management has grown quickly, artistically the Met gives the disturbing impression of being a gigantic mom-and-pop store. James Levine rushes to work every morning and works late into the night, while the only other decision-maker in sight, casting director Joan Ingpen, stays chained to her desk, keeping the children in line. Meanwhile, an overworked, undermanned artistic staff struggles as best it can to raise the curtain with honor every night.

SINCE THE MET IS STILL WIDELY REGARDED as a singers' house above all else, how do artists view the situation? Conductor Richard Bonynge, Joan Sutherland's husband, replies with a shrug. "To us the Met looks more and more like the City Opera rather than the very grandest international house in the world, which it was from the 1950s to the early 1970s. Joan would have liked to have sung more of her most famous roles at the Met—*Anna Bolena,* for example, which she is preparing for Detroit, Toronto, San Francisco, and Chicago—but the current regime, for reasons best known to itself, has not been interested. Since she always sells out the house, that attitude strikes me as foolish simply from a financial point of view. Beyond that, the Met's fees are lower than those of most other opera houses, so the least one expects is to be happy with the work one is given to do. I suppose we are very spoiled, but we are not young performers on the breadline waiting for a handout. The Met has a *Puritani* revival for us in 1986 and something in 1987, but I think we will probably not do it. I won't say what—that's for them to announce." (Memo to the casting department: It might be wise to locate a substitute Leonora for the new production of *Il Trovatore* in 1987–88.)

Leonie Rysanek, at home in Bavaria a few days after her exciting twenty-fifth-anniversary concert at the Met a few weeks ago, had some good words for the company. But that wasn't all. "The chorus, orchestra, and people backstage are wonderful, as they have always been. And James Levine has taught me so many things—*me,* who started singing almost before he was born. But the management is cold as ice. There is no one of authority to help or advise the artists

SINGERS YOU WON'T HEAR NEXT SEASON

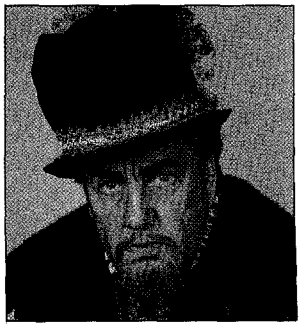


José Carreras

Marilyn Horne

José Van Dam

Frederica von Stade

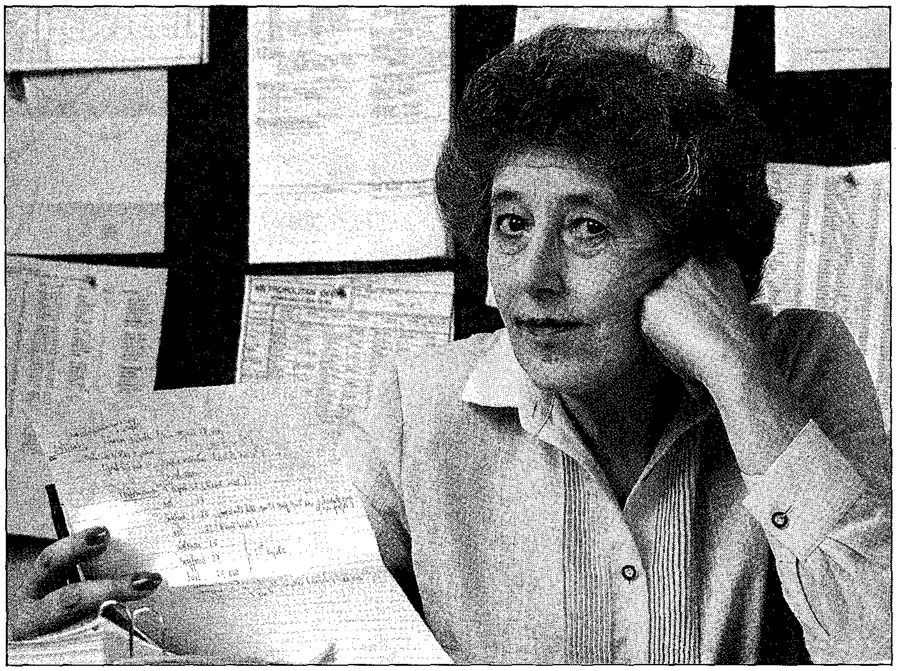


Nicolai Ghiaurov

except Jimmy, and you cannot always bother him. I do not expect tons of flowers or champagne, but this is such a difficult profession that we need a little pampering, or at least the feeling that the management is behind you when the curtain rises. I am not talking about Met audiences—they are fantastic. But to this day I have not seen Mr. Bliss at any rehearsals, performances, or even at my concert."

According to one highly placed Met official, Bliss, incredibly, was unaware that a Rysanek gala had even taken place until he arrived in his office the next morning. In the general manager's defense, it should be said that, although he carries Rudolf Bing's old title, his duties are entirely different, and he should not necessarily be expected to stroke artists. But Rysanek's point is still a valid one—someone of artistic stature and authority should always be on hand, if only to keep an extremely volatile and hypersensitive family of singers happy and motivate them to perform at their best.

One of this season's internal squabbles to reach the public's ear involved Ileana Cotrubas, who arrived expecting to sing *La Bohème* with Levine in the pit and discovered Eugene Kohn instead. After a few rocky performances, Cotrubas summoned the press, loudly announced her dissatisfaction, and left town in a huff. A few months later, the soprano was calmer but unrepentant. "When I make a contract with the Metropolitan Opera," she declares, "I look forward to performing on a special artistic level. Being conducted by James Levine is on that special artistic level. The Met is not a house where an assistant conductor, however talented, should be given a chance with a score the singers know inside out. I don't sign a Met contract for the sake of another engagement or for the sake of money—for a European singer, coming to New York means basically to lose money. But there are places where one goes to work with the finest conductors, the best singers, and the most imaginative stage directors. The Met has that reputation, and it must live up to it at all times. My walking out on the *Bohème* is a simple case of being disappointed in my basic belief in the Met."



Master programmer: *Joan Ingpen, who casts 2,700 roles every season.*

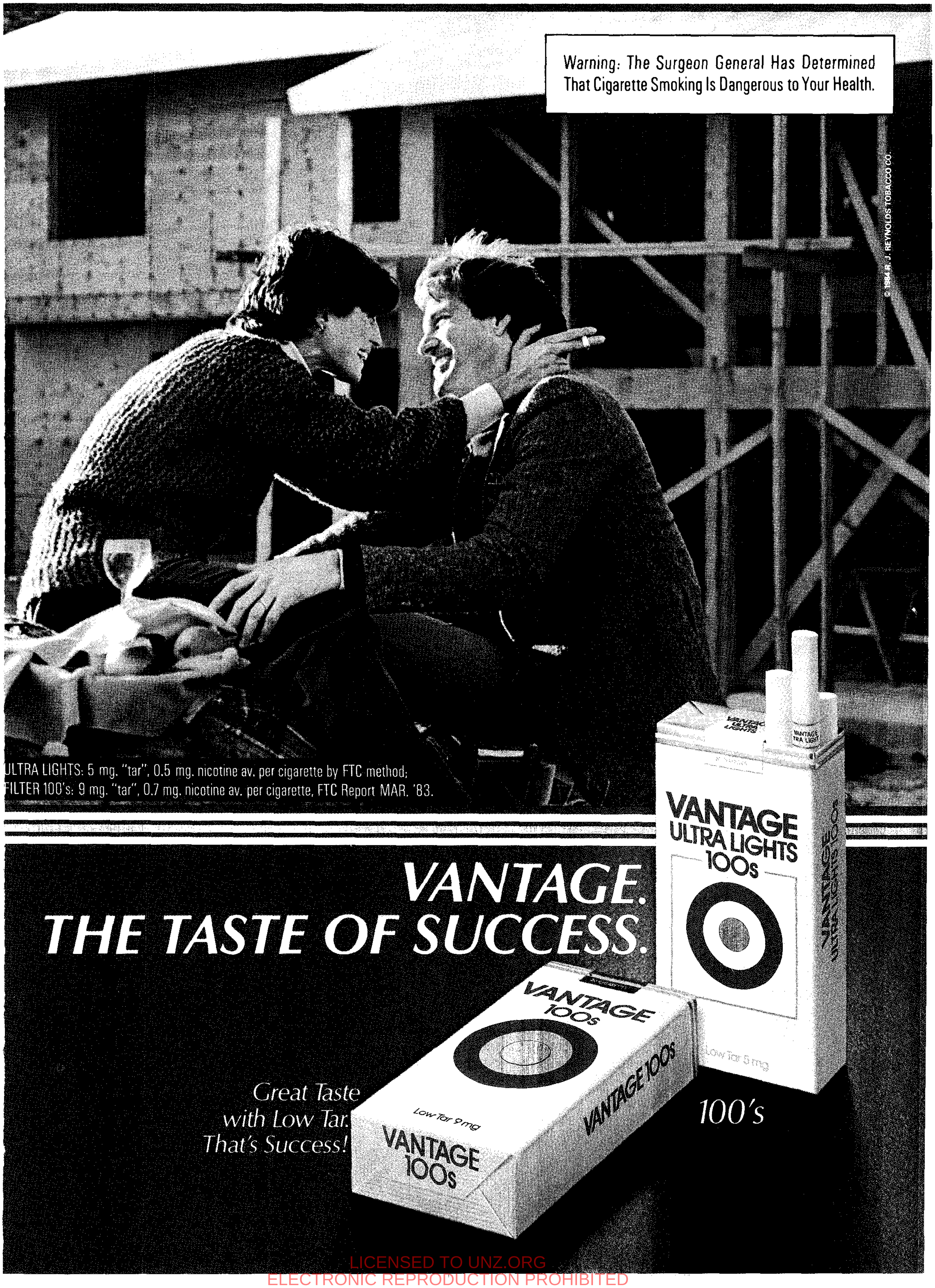
Of course, there are singers who are content, even happy, about how the Met treats them. Hildegard Behrens and Kiri Te Kanawa were not available for comment, but since Behrens is now living in Manhattan and Te Kanawa will move her family to Long Island next year, the chances are that these two divas have few complaints and are prepared to give the Met much of their time. Although Te Kanawa is not scheduled for the 1984–85 season, a new *Fledermaus* is being planned for her, and Behrens will sing Brünnhilde in a forthcoming *Ring* cycle. Despite skirmishes with critics and audiences over the past ten years, Renata Scotto has always enjoyed a special working relationship with Levine, and she has been showcased in many important roles. She is also tough, resilient, and independent. "I like the way I work at the Met," Scotto says. "Jimmy and I go over every phrase together, and he is an inspiring colleague. But finally, singers only have a duty to themselves, and you cannot expect management to be a nursemaid. We are the ones onstage, and we must take the ultimate responsibility for our own performances."

YOUNGER MET SINGERS understandably view things from a different perspective than the old-timers who came to prominence under the Bing regime. Musically intelligent, attractive, and ambitious, Catherine Malfitano speaks for a new generation of carefully groomed singers willing to take the Met for what it is and make the most of it. With *Roméo et Juliette, Lulu,* a new production of *Manon,* and many other coveted roles in her future, Malfitano can legitimately claim that the Met will offer her artistic fulfillment. "I have a great deal to be happy about," she says. "Critics who bemoan the lack of stars and major singers do not seem to be aware that there are artists at the Met today developing into the very stars they claim no longer exist. When Levine believes in certain young artists, he stands behind them and gives them every opportunity—it's a risk factor, but he's willing to take that risk, and surely a few will demonstrate that they were worth the investment.

"The Met's top-echelon people may not make themselves available as they once did," Malfitano admits, "treating singers in an old-world style, but frankly that doesn't exist anymore in Europe either. The opera scene has changed, and star behavior has become less acceptable. What many people seem to overlook are the Met's positive aspects: better ensemble work and acting, the possibility of both great singing and a compelling dramatic performance."

While Malfitano may well have a point, most of the directors willing to talk about their Met adventures sound distinctly less optimistic about the chances of fusing music and drama there. Three directors who recently provided the Met with a rousing triumph, an honorable failure, and a bit of controversy have chilling comments about working in a vacuum. Frank Corsaro gave the company one of its biggest hits this season—Handel's *Rinaldo*—but he does not look back fondly on the experience. "The word 'decadent' truly applies here," he says. "The Met is a haunted castle where a few great memories and a fancy building have created the myth of a glorious past, and the audience responds to it like Pavlov's dogs. If you direct an opera at the Met, you're on your own. I was never able to have discussions about artistic problems with anyone during rehearsals—I had to rely completely on the technical crew, and

Photograph by Donal Holway.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fortunately these people are really superb at their job. Levine came around once, embraced Marilyn Horne, and looked through the rest of us like we were made of glass. But then, he has always been completely self-engrossed. There are no plans for me at the Met? Well, boo-hoo. I have no desire to go back."

Elijah Moshinsky, who has directed many successful productions at Covent Garden and several installments in PBS's Shakespeare series, sounded positively plaintive about the *Ballo in Maschera* he devised for the Met a few years ago. "I felt like a nuisance. We were constantly running into technical difficulties, but John Dexter and Joan Ingpen were nonexistent, Levine put in no appearances, and I sent a pleading message to Anthony Bliss that was ignored. The only support I got came from the artists. Finally, when the critics panned the production, I got paid off not to come back and supervise the revival. Certainly I was prepared to accept the responsibility if the *Ballo* failed, and perhaps it would have under the best of conditions. But I think I can fairly say that management abandoned me even before I began."

"It's like being part of a huge production machine," says Sir Peter Hall, director of the Met's *Macbeth* and of a forthcoming *Carmen* with his wife, Maria Ewing. "The Met has the problems of all large institutions that try to do too much—seven operas a week creates a tremendous amount of pressure, and there is never enough stage time. Great opera requires meticulous preparation, and the only way to get that is to have a smaller repertory and more rehearsals. Otherwise, it becomes instant opera, not the real thing."

Love, love, love: *James Levine, flanked by Sherrill Milnes and Placido Domingo.*

Photograph by J. Heffernan.

At the center of all this controversy stands James Levine, just 40, hero and villain, exuding optimism, as he always does. He can also wriggle out of any tight corner an interviewer might back him into, with an impressive amount of charm and astonishing verbal dexterity. Most singers enjoy working with him, even if some of them are beginning to suspect that his cheery ebullience and effusive flattery may not always be quite real. Baritone Sherrill Milnes calls Levine "one of the biggest love guys around. When you're vis-à-vis with him, you are always the greatest—I suppose that begins to wear thin after a while. Some singers will take his enthusiasm, which he probably means at the time, as an absolute certainty that great things are about to happen to them. Often, great things don't happen at all, and the singer is thrown for a curve. It's embarrassing."

Speaking off the record, Levine can be brutal about artists he does not admire—whatever he may say to their faces, he definitely holds strong opinions about the kind of singer he prefers. He also takes great pride in the Met's accomplishments during his term as music director. "There has been a tremendous improvement in the chorus and orchestra, and in our ability to produce a varied range of operas, from *Les Troyens* to *Idomeneo* to *Tannhäuser* to the Stravinsky triple bill. All these operas get rehearsed, produced, and performed in the correct style, and we can manage this in a house that plays operas seven times a week without relief and without the vocal density of singers that once existed. I also look at the number of veteran singers whose careers we have extended and the number of younger artists whom we have developed—what other opera house in the world has done this or is doing it now? One could raise questions about how much of it all works on a consistent level of quality—certainly not as much as I would like. But there are many great elements in the house now, poised and ready to be used as tools to create an artistic vision of real depth."

MEANWHILE, JOAN INGPEN copes with the endless day-to-day problems. Even to most regular operagoers, Joan Ingpen is an unfamiliar figure, but in fact she is largely responsible for the singers they see night after night. Bliss brought her to the company in 1978 with the mandate to nail down the sparse supply of major international stars and sign them up for the Met. Ingpen arrived with formidable qualifications: sixteen years as a concert agent in London, ten years as casting director at Covent Garden followed by seven more seasons getting the Paris Opera back on its feet. She obviously knew the international opera scene inside out and had fabulous contacts. Ingpen is legendary in the business for her boundless energy, her mania for organizational neatness, and for being a loner on the job, no matter how big it may be (even her London concert agency, Ingpen and Williams, was a one-woman operation—Williams was her dachshund). She is also rumored to show a prickly disposition when crossed. The day I visited her office, she looked up from her work, gave me a stony stare, and said, "You think we're all stupid and ignorant, don't you?"

With the opening pleasantries out of the way, Ingpen took time to discuss her duties. "No, I haven't revolutionized opera. I'm just trying to introduce a little order into the planning. It's terrible to arrange seasons five years in advance, but we have to—there is simply not a sufficient supply of singers to satisfy the needs of all the opera houses in the world. If the Met did not plan that far ahead, we would have to take the second or third choice of singers instead of, with luck, 70 percent of our first choices. I know it's stupid, rather like a nuclear-arms race, but unless everybody stops and calls a moratorium, what else are we to do? We wanted Ruggero Raimondi for something in 1987–88. He said '87 was possible, but in 1988 he was already booked for a new production in Munich—in *Munich!*" (Ruggero Raimondi? With all the Met's problems in finding first-class singers, is Raimondi even worth pursuing so doggedly when artists more popular with New York audiences—Samuel Ramey, for example—are virtually ignored?)

Now that the 1987–88 season is tightly planned, Ingpen's major spring project is to map out 1988–89. Only someone

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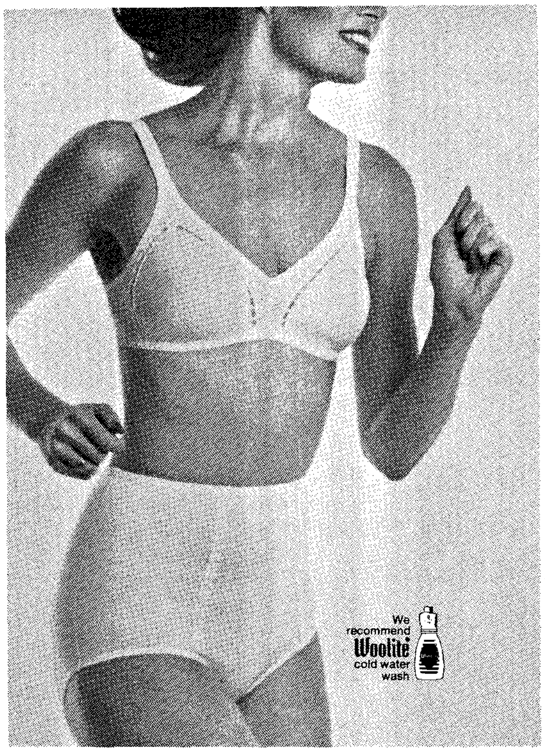

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who has actually gone through the process can understand the insane complexities of organizing a Met season. Levine and Ingpen sit down, ideally in June, and discuss the big-budget new productions that must be placed in strategic points to permit maximum rehearsal time. Levine chooses the revivals he wishes to conduct and figures out how they might be fitted in during the year. Then the remainder of the repertory is selected to give the season as much variety and balance as possible. Dozens of pesky details must be considered: Each subscription series should be an entity in itself with no repeats; operas that need a lot of rehearsal time cannot be bunched too close together; the Saturday-afternoon broadcasts have their own laws and scheduling procedure; the subscription, marketing, and box-office departments have special requirements. When the jigsaw puzzle finally falls in place, Ingpen contacts the singers' agents to arrange bookings. The results of these calls could mean a drastic reorganization of the original plan.

When someone was in charge: *Rudolf Bing signing Renata Tebaldi, 1956.*

"I have a lousy job," Ingpen says. "It's all work, and I get endless flak for every unforeseen disaster. It makes me laugh when people say this is my casting, because Jim obviously approves every bit of it. But I'm the one who makes the contacts, so it looks like me. I know there are complaints about the absence of this or that singer, but some simply do not want to come, others want to sing repertory you just can't fit in—it is absolutely impossible to have everybody in one season. Once, I calculated that in one season we have about 2,700 pieces of casting to do—and all those roles have to be protected with a cover artist, sometimes two. Certainly you need to know something about music—I was a piano student as a girl—and you need to establish a good relationship with the artists, but most of all you need a tidy, logical brain."

No one could accuse Ingpen's procedures of being untidy, although the logic of it all sometimes seems debatable. Her system works to the advantage of such singers as Catherine Malfitano, who wants to spend a good deal of time at the Met and to show off a wide range of repertory. More specialized singers, like Elisabeth Söderström, are not as easily accommodated. The worst aspect of the process is its inflexibility and lack of variety. In Bing's early days, the casts were assembled at shorter notice, and audiences often took potluck—you could hit a great night or, just as easily, a terrible one. With the Met season more homogenized and so tightly planned, an opera fan has less of either extreme

Gone also are the days when a Mario Del Monaco or a Birgit Nilsson could make a debut, create a sensation, and immediately be displayed in severa great roles. It is no exaggeration to say that if a new Enrico Caruso suddenly appeared out of nowhere the Met would have to say, "We know you're great and would sell out the house, but we're booked solid until 1993." That is more o less what has happened to Ghena Dimitrova, one of the hottest dramatic sopranos in Europe at the moment and a singer who should have been heard a the Met years ago. Dimitrova has finally been signed, but we will have to wai until 1987–88 to hear her, probably in *Turandot.*

Sherrill Milnes feels that Ingpen' five-year plan goes against the whole nature of the beast. "Everything is on paper as far in advance as possible without caring whether it's realistic or really good enough for the Met. All that seems to matter is that you have a name in a slot and can look at a list and see that it's complete. Pavarotti is not back nex

Photograph by Met Opera Archives/Sedge LeBlang

ear—that's ludicrous. He told me that omewhere along the line it just turned ut that way. It didn't sound like his hoice, but he couldn't do a thing about . And what if an important European inger suddenly has something canceled n Munich, Bonn, Düsseldorf, or wherver and finds he has February free two ears from now? He tells the Met that e's available, but management can only eply, sorry, we've already contracted ie twenty-seventh- or twenty-eighth-ate singer in your category, and t.s., uddy, to use a midwestern phrase. Iow, that's self-defeating."

Milnes could have been describing hat happened just a few weeks ago. A evival of *Jenufa* is planned for 1985–86 ith Hildegard Behrens in the title role nd Mignon Dunn as Kostelnička. eonie Rysanek recently decided to add ostelnička to her repertory, and she sked to sing the part at the Met. No ay—Dunn is firmly contracted. Now, lignon Dunn may be a loyal and valuble house artist, but the combination of ehrens and Rysanek in *Jenufa* could ıst possibly blow the roof off the Met. lisabeth Söderström expressed a desire) sing Tatiana, in *Eugene Onegin,* next eason, but by the time her request was egistered the role had already gone to eana Cotrubas. Cotrubas's walkout ıay mean that we will get to see öderström after all, but by now she has robably made other plans.

ERICH LEINSDORF CAN LOOK back over nearly 50 years of life at the Met, where he made his debut, in 1938, conducting *Die Walküre.* Last season, he ft the company, apparently for good nd definitely in despair. "Repertory opra," he says, "is getting more imposble, and the Met is in a hell of a mess, asting so far in advance. How does nyone know if singers will still be on op of their form or if new singers will be ble to fulfill their promise five years om now? The Met must also have their overs in the house—one more terrible roblem—unlike European companies, hich can get a replacement at an hour's otice by phoning up another house. eyond that, the Metropolitan's casting run by a bureaucrat who is more nterested in the perfection of her bookeeping than in the reality of what hapens onstage.

"The future of the Met does not lie in ie hands of such people but with those ho delegate responsibility—as my nother used to say, the fish always stinks om the head. If you delegate casting to omeone whose background is that of an gent rather than a musician, you will nevitably get into trouble. The Met is onstantly being burned in this way. I old Ingpen months before I was to conuct two Wagner *Ring* operas in 1981 hat she should not count on Roberta

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Once a reputation reaches legendary proportions, fact and fiction tend to blur. In the case of George Gordon Noel Byron, a great deal is known but details are shadowy. He did move to Venice permanently in 1817. He was young and lame and handsome, and already notorious. The details of his infatuation with Sambuca Romana are harder to pin down.

It is said he first encountered this suave and elegant liqueur on an earlier visit to Rome, where it was, and still is, concocted from the berries of the wild elderbush. Smooth and mellow, with a fiery heart and an undercurrent of wildness, it soon became a passion. A passion equal to or surpassing an earlier love for coffee. If these things are so, we can be certain he indulged both pleasures while in Venice. The opportunities were there.

The story is told that it was in a Venetian cafe, early for a rendezvous, that he first ordered the two drinks at one time. His coffee arrived and, just as he saw his contessa stepping from her gondola, the liqueur. As he started to his feet, somehow jostling the waiter, the Sambuca Romana spilled, into the coffee. There was time for only one sip. He sipped, considered a moment, then sat down to finish the cup at his leisure.

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Knie for Brünnhilde because Miss Knie has great vocal problems. Ingpen became very upset, and when I arrived for rehearsals, we met in Anthony Bliss's office so the two of them could correct my pessimistic view. While we were talking, someone came in and whispered into Ingpen's ear—Knie had just canceled everything, and sure enough, she has not been heard from since. But there we were—*Siegfried* a few weeks away and no Brünnhilde.

"James Levine will soon become the Met's artistic director, and he has earned it—if an opera house gets this much time from a highly accomplished person, it is only right to give him the position. The question is, to whom will he delegate the day-to-day, week-to-week, year-to-year operation? The people he chooses are going to be a whole answer."

Immediate prospects for improvement in this vital area appear dim. Although Joan Ingpen will be leaving her post this August, she is expected to act as the company's European scout and return at monthly intervals as an adviser. Her position will be taken by Jonathan Friend, a young British administrator formerly with the northern branch of the English National Opera. Friend may well be very capable, but he will be yet another Englishman in an American house that is already heavily influenced by British tastes and outlook. The chances are that a casting director who shares Ingpen's cultural background and is overseen by her, albeit from a distance, will carry on in a similar tradition. The Met claims that no American with the proper credentials for the job exists, although considering the number of opera houses in the country functioning on an international level and overflowing with administrative talent, the Met cannot have explored the local turf very thoroughly.

How Levine plans to delegate authority will depend to a very large extent on the personality, background, and ambitions of the new general manager, not to mention board approval or veto of their joint decisions. Although the Met would like to give the impression that the board stands squarely behind Levine in all matters, complaints have been voiced over the conductor's choice of repertory, especially the twentieth-century operas that have helped contribute to this season's poor showing at the box office (average sales of 89 percent, according to Taplin, but rumors from other sources put the figure as low as 77 percent), and his concentration on purely musical matters at the expense of the visual. That latter blind spot, more than anything else, has made some board members nervous about giving Levine complete artistic control of the house. A general manager with a practical background in opera production, rather than a lawyer-businessman type like Bliss, who steers clear of artistic matters, would act as buffer and, if they can work togethe harmoniously, as a complement t Levine.

Levine's critics admit that the Me would be a poorer place without hir Levine, who has transformed the Met' orchestra into one of the world's greatest, has more operatic repertory at hi fingertips than any other conductor c his generation. If he reduces his cor ducting load some seasons from nov the company will undoubtedly feel th crunch—especially since the productions he leads have stronger casts an more careful preparation. Today's to podium figures are kept away from th Met not only by Levine's tendency t grab every major project in sight but b a simple matter of dollars and cents. Abbado, Muti, and the others agreed t accept a Met assignment, they woul inevitably demand total control over new production, which must rehears for six weeks, followed by at least eigh performances over another six. Tha means a conductor would receive 8 fee when, during three months in Europe he could conceivably earn over 30 fee leading orchestral concerts. Why d conductors turn down Met engagement and accept them from Covent Garden Money again. In London, they can d opera as well as sandwich in concert with one of the city's orchestras, mak recordings, hop over to Paris or Vienn for other concerts, and still have time t see their families. Many singers are i the same position; the Met may try fo most of them, but more and more Europeans find singing in New York to time-consuming and unremunerative.

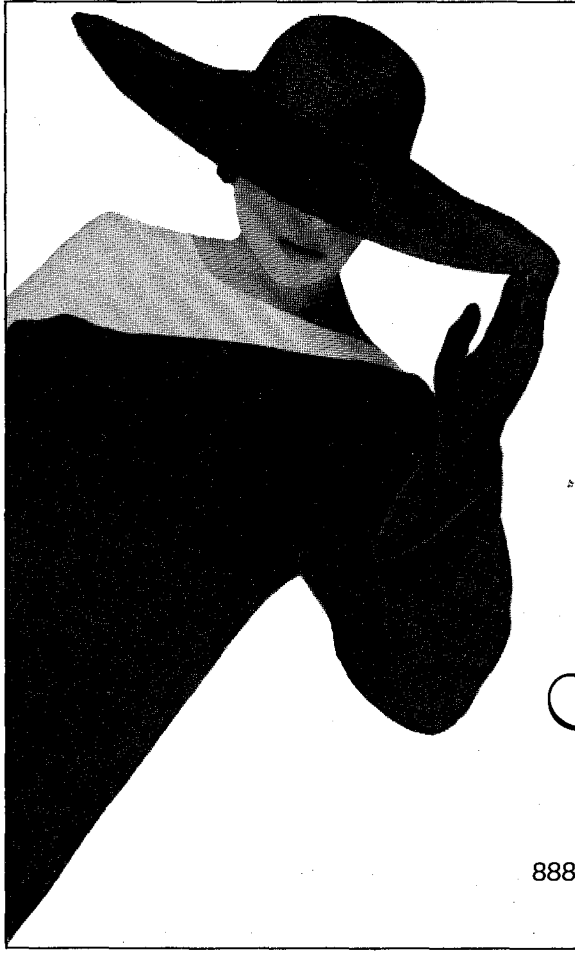
MATTHEW EPSTEIN FEEL that one way out of thi dilemma would be to create a special fund to prc vide more orchestral rehearsal time in order to entice worlc class conductors and join that to exci ing artistic packages they could not possibly refuse. A former manager, now vice-president and special consultant t the Columbia Artists agency, impresari of Carnegie Hall's concert-opera serie and a free-lance adviser to nearly ever singer currently drawing breath, Epstei is full of suggestions to improve the Me He would like to see the artistic administration diversified and split into an ac vance-planning wing and a current-season wing. The former would consist c administrators who would be prepare to put together a number of production see them through from beginning to enc and be responsible for their revivals– figures to whom the singers, conductors and directors could always come fc counsel, stroking, and advice. The current-season wing would handle day-to day crises, especially the endlessly vexing problem of cover artists.

A vigorous champion of the American singer, Epstein feels that the current Met administration is largely out of touch with other opera houses around the country. There should be Met scouts, he says, not just auditioning young singers in New York but actually seeing them in action in Santa Fe, Washington, St. Louis, Chicago, Houston, San Francisco, Dallas, Miami, and Seattle, so that the best talent could be brought into the Met, either permanently or when an emergency arises. "An operation as large as the Met should have this diversity," Epstein maintains. "The Met should always have the best—the best singers *and* the best staff."

No one would dispute that point, but Epstein's recommendations—and those from anyone else on the outside of this gigantic power structure—are likely to go unheeded. Ever since the curtain first rose at the Met, 100 years ago, the company has always drawn itself up indignantly at any suggestion that things may not be perfect. I recall attending a *Roméo et Juliette* in the darkest days of Schuyler Chapin's tenure as executive director, with Colette Boky and Raymond Gibbs in the title roles. It was an abominable performance, but that old fox, the late Francis Robinson, who headed the press department, almost convinced me that the golden age of Nellie Melba and Jean De Reszke had returned.

Things are not quite that horrendous now, but one concerned insider put his finger squarely on the problem when, after going over all the Met's current woes, he pounded his fist on the table and fairly screamed in rage, "This operation has no center!" Levine and the new general manager, if they can establish an effective working partnership, are the obvious candidates to fill this vacuum and give the Met the strong artistic leadership, structure, and identity it presently lacks and desperately needs. Meanwhile, singers haphazardly come and go, backstage crises and scandals become heated topics of conversation, too many casting compromises tumble out of the Ingpen computer, more performances are mechanically ground out, critics continue to complain loudly from the sidelines, and the Met just goes on its way.

Now that she heads a company of her own, Beverly Sills has become wiser in the mysterious methods of opera management. Ask her about the Met today and she says, "I'm the last person in the world to tell anyone how to run an opera company. The one thing I've learned on the job is that everybody out there knows how to do it better than you—boy, did I learn. Every time I feel I have a lot of problems, I think about the Met. In terms of running it, managing it, and supporting it, the Met's a monster." ■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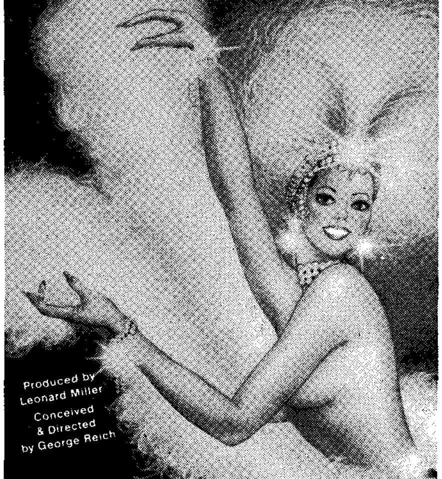
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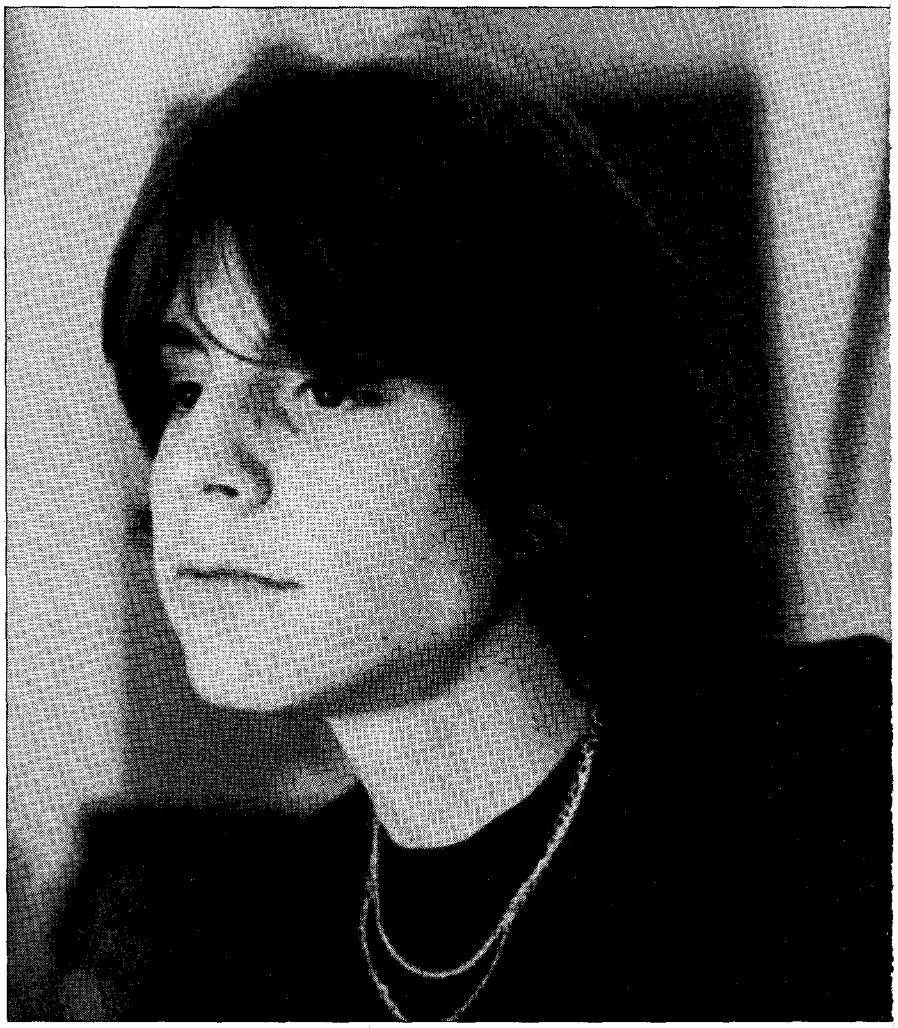
Death in the Video Arcade

By Linda Wolfe

Young Jonny Habib died in a spasm of teenage machismo.



Jonny Habib: *"I thought he was outside," said a friend. "But he never made it."*

AT 6:45 P.M. ON NEW YEAR'S Day, a handsome, lanky high-school senior named Jonathan Habib walked into Games, Games, Games, a video arcade on the Upper East Side. The son of a wealthy Manhattan businessman, Jonny was a regular at the arcade, as were many of his friends. He'd been playing Star Wars, his favorite game, for about 45 minutes when two other youths barged in and began harassing kids in the crowded arcade. Jonny apparently tried to leave, and one of the intruders started hitting him. As a circle of onlookers gathered around them, the second youth began smashing Jonny with a baseball bat. Moments later, he lay comatose in a pool of his own blood.

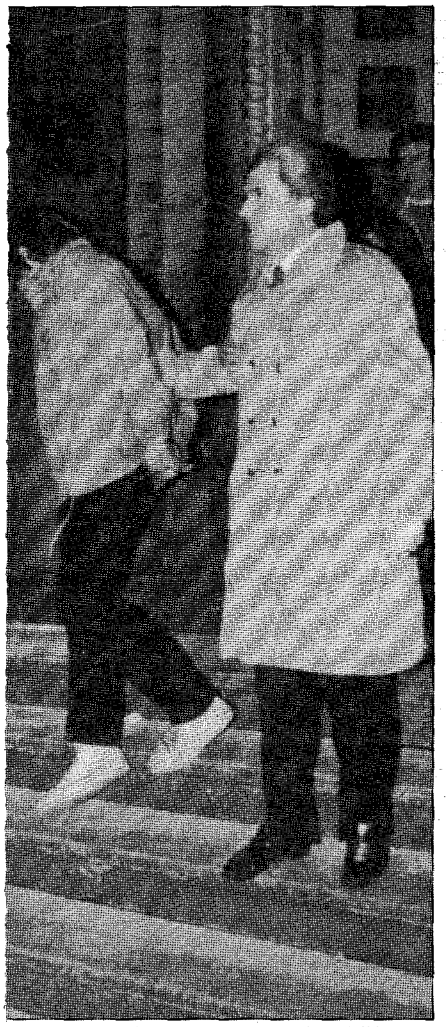
Two young men have since been indicted for murder. One of them, Joseph Brennan, is also a teenager who, like Jonny, grew up on the Upper East Side and had never been in trouble with the law. But otherwise, the lives of the two boys were vastly different. Jonny had gone to private schools, spent winter weekends in Florida and summer weekends in East Hampton, and was considering a future in business or medicine. Joey, the son of a building superintendent, spent vacations fishing in upstate New York and left parochial school after the ninth grade to become a plumber's apprentice.

As it happens, though, video games are one of those curious teenage phenomena not confined to any particular socioeconomic class. All they require are a few spare quarters and some time to waste. Jonny Habib and Joey Brennan probably would not have become friends, but it wasn't surprising that they found themselves in the same place on that Sunday evening—nor was it startling that trouble erupted. The arcade was a popular teenage hangout, but it was also a pocket of violence and vandalism. And local community organizations had been trying to close it down for more than two years.

ON NEW YEAR'S MORNING, Jonny Habib, an eighteen-year-old who lived on East 83rd Street with his mother, Sue, stayed in bed until eleven o'clock. When he got up, he joined her and a group of visiting relatives and friends for a festive brunch.

Later, Jonny had a date with a girlfriend. He told his mother they were planning to spend the afternoon at her apartment, a block away, then go out for pizza and a movie. But the girl wasn't feeling well, and after a couple of hours, she told Jonny to go out on his own for a while and come back later.

A Story of Two Families



Brennan's arrest: *A restricted life.*

Jonny wandered over to Games, Games, Games, on First Avenue at 77th Street. The arcade wasn't popular among adults in the neighborhood. Parents didn't like it because it seduced their children away from their studies and encouraged them to spend money frivolously. Neighbors didn't like it because it attracted noisy and sometimes surly kids who would loiter in and around the arcade, drinking beer, smoking marijuana, and sometimes vandalizing lobbies and parked cars nearby.

In October 1981, the Department of Consumer Affairs began trying to close down the arcade. Officials claimed that it was illegal because zoning regulations on the Upper East Side prohibit large game parlors. March Toys, the arcade's owners, argued that Games, Games, Games was not really a place in which to *play* video games but rather one in which to *buy* them. A lawyer for the arcade insisted that the money paid for game tokens was a kind of "installment contract" toward purchasing a machine. The argument between Consumer Affairs and the arcade was still in the courts on January 1, 1984.

AT ABOUT 7:30 THAT EVENING, two young men burst noisily through the door of the arcade. They weren't regulars, but they were known to many of the boys and girls who were. "They started bossing people around," said a fourteen-year-old girl who had been at the scene. "You could just tell as soon as they walked in that they wanted trouble."

"They were asking the kids about someone who wasn't there," said another girl who had also witnessed the attack.

"I thought at first that Jonny was outside," said a seventeen-year-old boy who had been there. "But he never made it. One of these guys started hitting him. Then, everyone gathered around, watching. There was a circle around the two of them. And then this other guy with a baseball bat in his hands pushed through the circle and started swinging."

The fight took only a few minutes. And no one attempted to stop it. One eyewitness said that everyone was too frightened to act, because while one of the attackers was hitting Jonny, the other went around warning the patrons to keep playing the machines and act as if nothing were happening.

The burly token seller barricaded himself behind a glass door in the back of the store, according to one witness. During the fight, a girl pounded on the door, trying to get him to call the police. Then the fight was over, and the attackers fled. One of Jonny's friends said he smashed through the door's glass panel and reached a telephone. He dialed 911 and then called Jonny's mother.

Sue Habib remembered the call: "Jonny's friend said, 'There's been a fight at the arcade, and Jonny's been hit with a bat.' I ran out of the apartment like a crazy woman. I didn't know how I was going to get to the arcade, I just knew that I had to get there. My boyfriend ran after me and said, 'Wait, I'll get the car.' But I ended up jumping out and running the last block. When I got to the arcade, I saw an ambulance outside, and then I went in. Jonny was lying on the floor with some kind of bag over his head. Oxygen or something. I don't know. At that point I lost myself. I started to fall. The police caught me and put me into their car, and we went to the hospital. Jonny was still alive."

The boy was taken to New York Hospital–Cornell Medical Center. From the start, doctors there were pessimistic about his chances. His skull had been cracked; there was bleeding and swelling within his cranium. Sue Habib was sitting in a small waiting room when a resident came down from the intensive-care unit. He told her it was doubtful that Jonny's brain was still active, but they were going to do an electroencephalogram (EEG).

In the meantime, Jonny's father, Jim Habib, arrived, as did many of Jonny's friends. The story of what had taken place in the arcade had whirled among the members of Jonny's teenage community. "A bunch of us raced to the hospital," said Mace Camhe, Jonny's best friend, a seventeen-year-old senior at the Baldwin School. "Jonny was well liked. He was loved." Ross Gruber, also a senior at Baldwin, said, "We wanted to help Jonny. Or at least be with him." According to Camhe, within hours of the beating 35 teenagers had turned up at the hospital.

At around 11 P.M., a neurosurgical resident came down and spoke to Sue Habib. Jonny's EEG had shown slight activity. There was a chance, an infinitesimal chance, that an operation might restore some of his brain function by relieving the pressure caused by the bleeding. Sue's hopes rose, and when Jonny's married half-sister, Jamie Talan, arrived, at about midnight, the family and many friends sat and prayed together. But at 2 A.M., a resident still clad in his surgical greens appeared, his face drawn and tired. He reported that he'd done all he could, but that there was only a 5 percent chance that Jonny would survive.

At nine the next morning, Jamie was told that, technically speaking, Jonny was dead. His last EEG's had been completely flat. At noon, on January 2, Jonny Habib was removed from the life-support system.

WHILE THESE SORRY events were unfolding at the hospital, another drama was taking place elsewhere in the city. Some of Jonny's friends, knowing the identity of his two assailants, began to

Photograph by Ann Mathers.

“. . .By the day of the gala event, Joey was in jail. . .”

plot their revenge. “We decided to go out looking for these guys,” said one member of the group. “There were about 200 of us, all kids, out combing the streets. Kids from the neighborhood and from the Bronx and from everywhere. Jonny was the kind of guy who had friends from all over.

“We were armed,” the boy continued, unaware of how shocking the words sounded coming from this neatly dressed, college-bound high-school senior. “People had knives, guns, grenades. One of my best friends came down in a van from the Bronx with a bunch of really crazy guys with a shotgun.

“I told my friends, ‘Let’s not even tell the cops who they are. Let’s just go and get them.’ If I’d caught those guys, I’d have cut them up into little pieces.”

The Brennans: *A tight-knit clan stunned by Joey’s involvement in the crime.*

Jonny’s friends waited all night in an apartment across the street from that of one of the attackers, hoping to spot him coming home. They never saw him, and in fury and frustration they finally smashed in the glass front door of the tenement.

Gradually, the ardor of the teenage vigilantes cooled. “We started cooperating with the police,” said one of them. “We began to realize it wasn’t as important for us to get the guys who did it as it was for them to get caught.”

From the police point of view, it was an easy case. “When we went over to the arcade,” said Detective William Mensch, of the 19th Precinct, “it was packed with kids. You’d think after something like that the place would be empty. But we were able to get some pretty good witnesses—and some names.”

The names they got were Joseph Brennan and Richard Dinneny. Brennan was the smaller and younger of the two, the one who had supposedly instigated the fight with Jonny. Dinneny was the one who had allegedly completed it, battering Jonny’s skull.

Mensch and his partner, Don McCrindle, called Brennan’s father. His son wasn’t at home. But the father went to the precinct, spoke with Mensch, and promised he would bring his son in as soon as he heard from him.

The police also tried to find Dinneny. They made repeated trips to the apartment he shared with his grandmother (and where, across the street, the gang of Jonny’s friends had been staked out). Throughout the night, Dinneny kept eluding them. At last, at approximately 11 P.M., on January 2, they tried once more. Dinneny had come home and left a baseball bat in the stairwell. The police said they entered the apartment and caught the youth climbing out through a back window.

IF IDENTIFYING AND ARRESTING Jonny’s alleged assailants were relatively simple for the police, dealing with the reasons for the beating and ultimate killing of Jonny Habib was another matter. “The Habib boy died almost randomly,” said Mensch, who has three teenage children of his own. “The other two weren’t out to get him. They were looking for something else. Some action. Habib got in their way. They’d probably have done what they did to anyone who looked at them crookedly.”

Brennan and Dinneny, Mensch continued, had apparently been trying to settle a score with another boy. There seems to have been no history of antagonism between Jonny and his alleged assailants. They might not even have known him. Jonny might simply have brought on their fury by talking back when they began harassing the crowd in the arcade.

Brennan and Dinneny did eventually beat up the boy they had been seeking, said Mensch. They ran into him just after they fled the arcade. He, too, was hit with the bat. But he was merely bruised, because Brennan and Dinneny ran away when they heard police sirens wailing up the avenue.

The quarrel with this second boy had apparently been caused by a disagreement between his girlfriend and the girlfriend of one of the accused assailants. “It wasn’t even a recent spat,” said Mensch. “It had happened weeks before.”

Jonny Habib had died, it appeared, in a maelstrom of teenage machismo. And his death has turned the lives of his family into a nightmare. There are days when Sue Habib simply doesn’t want to leave her apartment. It hurts too much to run into women with teenagers Jonny’s age, women she has known ever since they pushed strollers or swings side by side in Central Park. “Sometimes I can’t bear to see them,” she said. “They’ve still got their kids.”

Sue Habib is a bookkeeper who is currently not working. Jonny’s father is an executive sales agent at a Manhattan textiles firm. They separated in 1971. Jonny was Jim’s only child and Sue’s third.

As a young boy, Jonny attended P.S. 6 and went to day camp at Rodeph Sholom and sleep-away camps Ranger and Winaukee. He was an avid hobbyist, collecting toy soldiers and the autographs of sports figures he met at Stix & Eddy’s, a restaurant that had been owned by a boyfriend of his mother’s. When he was thirteen, he was bar mitzvahed at Temple Israel, on East 75th Street.

Jonny’s earliest ambition was to become a professional tennis player, and he devoted endless hours to practice. But later, he switched to roller skating. He became a familiar figure, in his black tights, short shorts, and cutoff striped T-shirts at Goodskates, in Central Park, and at the Roxy, on West 18th Street. He adored disco skating and the whole disco scene.

Mace Camhe said one of the things he loved about Jonny was that he was a live

Photograph by Bill Pierce/Sygma

wire. He was an expert, loose-limbed dancer who frequently went to Xenon and Studio 54.

Last fall, Jonny landed an internship with Jerry Rubin's networking organization, doing office chores two days a week for free. But one night, he was assigned to man the door at Studio 54, where Rubin's outfit sometimes held parties. Rubin recalled that the occasion was "a real highlight for Jonny," whom he remembers as "thoughtful, gentle, very poised, and yet at the same time shy."

Scholarship was never one of Jonny's strengths. He had gone to Anglo-American and Baldwin, both private high schools, and was finishing up at City-as-School, an alternative public high school.

He was to have received his diploma from City-as-School on January 31, 1984. The graduation ceremony was dedicated to his memory, and Fred Koury, the school's principal, made a speech in which he described Jonny as "a bright, cheerful, and caring boy who showed great promise."

The night before the graduation, Sue Habib invited Jonny's father to her apartment to share their memories of their son. It wasn't a simple thing for them to do. To lose a child, particularly through murder, is somehow worse for separated parents than for others. They are often unable to give one another the kind of sustenance a family tragedy demands. But the Habibs seemed to recognize that each was feeling precisely the same intensity of grief, and they grew closer through the tragedy of Jonny's death.

Sue and Jim talked about how well liked their son had been. "The whole city knew Jonny," said Sue. "He had lots of friends."

"Jonny liked to be with people he wanted to be like someday," Jim recalled proudly. "One time, he told me there was going to be this big party at Studio 54. Margaux Hemingway and Brooke Shields were going to be there. He asked me if I wanted to come."

"He loved life. He loved to live," said Sue. "Jim pointed out that Jonny, in his brief 18 years, lived a life that maybe a 30-year-old man would have lived. He had the girls. He was a lover."

The conversation shifted to Jonny's goals for the future. "He wanted to be Porfirio Rubirosa," Jim said, smiling. Then Sue added more seriously, "He wanted the good life. He wanted to be wealthy."

The family is certain that Jonny, who had considerable wit and talent along with his taste for luxury, would have done something with his life. They are convinced that in one way or another he would have been a success. His parents say he sometimes spoke of a career in medicine or computers. His sister thinks he might have excelled as a salesman, or

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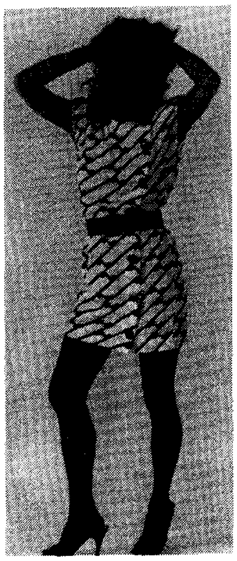
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perhaps ended up running a business of his own.

The two youths who have been accused of Jonny Habib's murder are a different matter. But both are also from the Upper East Side. Richard Dinneny, who is said to have wielded the bat, is 21 and lived with his grandmother on Lexington Avenue, just five blocks away from Jonny. He never went farther in his education than the ninth grade, and throughout his adolescence he was repeatedly in trouble with the law. In 1979, when he was sixteen, he was arrested for assault. He pleaded guilty and was given probation. In 1981, he and a friend pulled a knife on someone in the subway.

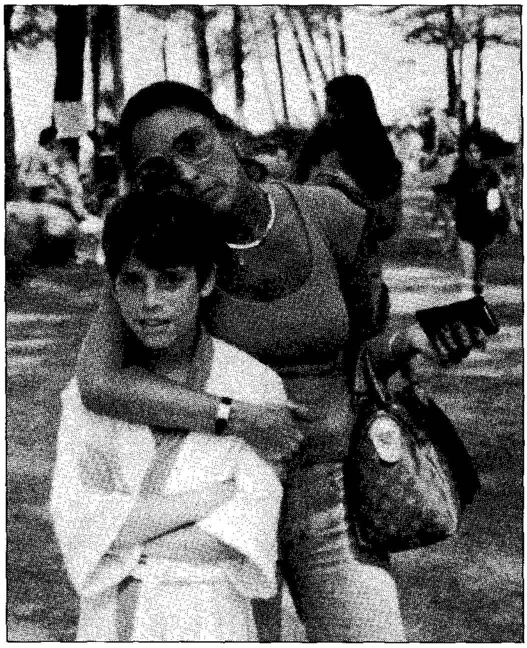
Once again, Dinneny was arrested. This time, he was charged with criminal possession of a weapon and with menacing. He was ordered to appear before a Bronx court on January 7, 1982. He never showed up. A bench warrant was issued for his arrest, and was reissued on January 25, 1982. But the police never caught him, and the Bronx case against him is still pending.

Joey Brennan, seventeen years old, also has only a ninth-grade education. His family claims that it is because of an accident he had when he was seven years old. He and his brother, Peter, then eleven, had been horsing around with a car aerial, whipping it through the air. Inadvertently, Peter struck his brother across the temple with it. Joey was taken to Metropolitan Hospital Center in a coma. According to his father, there were six chips of bone embedded in his brain, which caused enough damage to inhibit his capacity to learn.

Joey's father is Pete Brennan, the superintendent of a large apartment building on East 57th Street. In October 1983, Pete and his four brothers—also superintendents on the East Side—were the subject of a lengthy *New Yorker* profile. The article described the Brennan brothers' work and the unusual closeness that exists within the family. The five brothers—first-generation Irishmen whose parents hailed from County Armagh—live near one another, and most of their social life revolves around the family. They and their children—there are 26 Brennan cousins in Joey's generation—get together regularly for christenings, birthdays, anniversaries, weddings, as well as all sorts of less formal family occasions.

The *New Yorker* portrait of the Brennan family was so heartwarming that shortly after it appeared Channel 4 called the Brennans and asked if cameramen could shoot a story at some upcoming family event. "I guess the Channel 4 people felt that in this day and age, when so many American families are split up and have no roots, our family and the way we stick together would be meaningful to people," said Mickey Brennan, the superintendent of a Fifth Avenue building. In January, the Brennans were to celebrate the seventy-fifth birthday of Bridget Brennan, Joey's grandmother and the matriarch of the clan. The family invited the news crew to join them.

Unfortunately, by the day of the party, Joey Brennan had been arrested for murder. The Brennans canceled. "We weren't in any mood for celebrating anything," said George Brennan, the superintendent of a building on Park Avenue.


At summer camp: *Jonny and his mom in 1979.*

But in February, the news spot was rescheduled. "We decided we had to get on with our lives," explained Tony Brennan, the superintendent of an East 79th Street building. Thus, on February 24, a news team filmed a gala gathering of some dozen Brennans celebrating a delayed seventy-fifth for Bridget by sharing a huge cake and singing old-country folk songs at the Irish Pavilion, on East 57th Street. Joey was in jail, but no mention of the fact was made.

To the Brennans, Joey's implication in the murder of Jonny Habib has been a shock and a disgrace. The family is religious. Pete Brennan has been lighting candles for Jonny Habib daily at the St. John the Evangelist Church, on First Avenue. The family is also involved in numerous fraternal organizations, among them the Masons, the Shriners, and the Knights of Columbus, through which they contribute time and money to community causes. And, they say, before Jonny Habib's murder, no member of the clan had ever been in trouble with the police.

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JOEY LIVED AT HOME, SHARING A room with his brother, Peter, in his parents' two-bedroom apartment. Three older siblings, all girls, are married. One is a telephone operator at New York Hospital, and while Jonny lay dying, her father called her hourly for reports on the stricken boy's condition.

Joey's brother is currently studying to become a military policeman in the marines. Joey, given his learning problems, had no such ambitions. Indeed, his interests were limited. For a time, he played ice hockey, but gave it up. He was a good runner and won some gold medals when he was at school. (He attended P.S. 183 from first through fifth grades and then went to parochial schools for the next four years.) He enjoyed fishing, a favorite sport of his uncle Tony's, and frequently went with him to fish at Masten Lake, in upstate New York. He also liked spectator sports, and often accompanied his father to wrestling matches or to the Golden Gloves.

But by and large Joey led a restricted life, circumscribed by his neighborhood. The Brennans were worried about his future, and finally, last year, his family made a decision. Joey should become a plumber. He would need an apprenticeship or he would not be able to get into the union. So his uncle Patrick, the superintendent of a Park Avenue building, found him a summer job with Marosy Plumbing, in the Bronx. He earned $130 a week.

In an interview at the office of Joey's lawyer, Marvin Ray Raskin, which all five Brennan brothers attended, the uncles spoke fondly of their nephew. "On Mother's Day," said Joey's uncle Patrick, "he always gets a plant, not just for his own mother but for ours too." "When someone's sick, he's always the first to pay a call to the hospital," said George.

PETE BRENNAN WANTED TO TALK about the Habibs. He understands quite well what they are going through, he said, and produced a piece of lined yellow paper on which he had written, "Our family knows well the tragedy of the loss of a child, and what it can do to a family. At the age of sixteen, our brother John also died in a sudden tragic accident. He was playing on the roof in the snow, lost his footing, and fell to his death, which practically destroyed our entire family at the time. Till this day, every Christmas season continually brings to mind many painful memories. Our mother, especially, goes into a deep depression. Many a night we wake up to find her sitting in the dark crying."

"I wanted to send this to the Habibs," Pete Brennan said. "I've wanted so badly to tell them how sorry we feel. But other people say I shouldn't do it. They say there's no way the Habibs would want to

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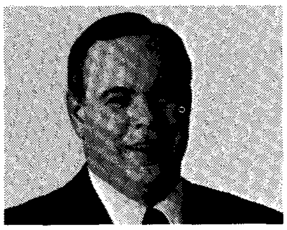

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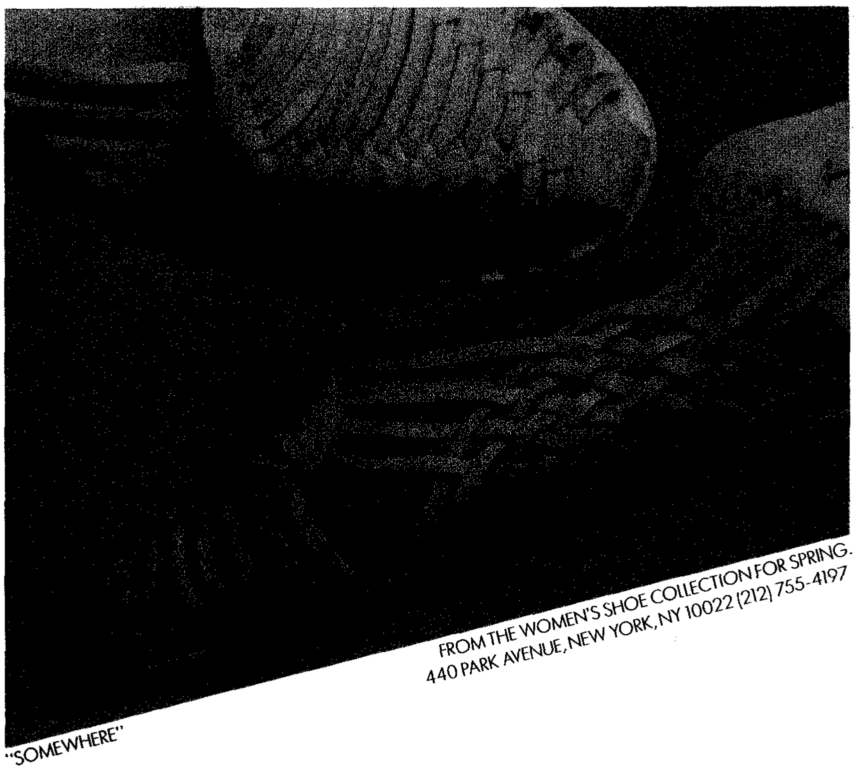

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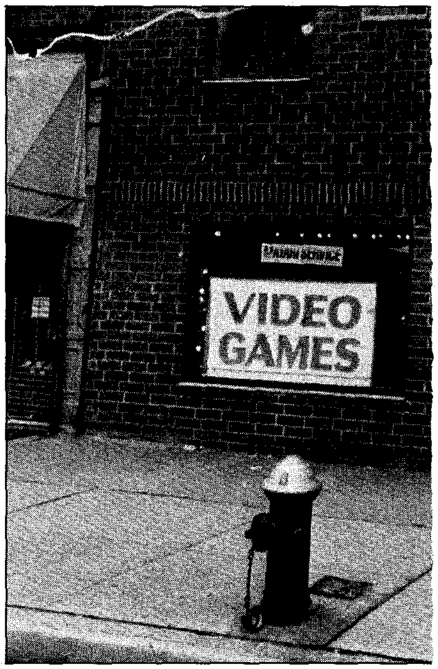
speak with me." He looked as if he were on the verge of tears.

Raskin short-circuited the emotional moment by mentioning that Joey had been denied bail and was in jail on Rikers Island. All the brothers began to speak at once. "Do you know what it's like out there for a boy like that?" said Tony Brennan. "Every time his parents go to see Joey, he's covered with bruises," said George. "He's been sexually abused. He's been stabbed in the leg," said Mickey. "A boy in the cell next to his committed suicide," Patrick added. "What kind of thing is that for a seventeen-year-old to see?"



Games, Games, Games: *The video*

"Joey's allowed to have visitors twice a week," said Pete. "One hour on Saturdays. Two on Tuesdays. I go. His brother goes. Sometimes my brothers go. But it's gotten so that Joey's mother won't. She can't stand to see him all black and blue."

ON MONDAY, MARCH 5, JOEY was freed on bail. The courtroom in Manhattan Supreme Court was packed with Brennans. They occupied three entire rows of benches.

Judge George Roberts listened intently as Joey's lawyer pleaded for $25,000 bail and Assistant District Attorney Robert Nicholas pleaded against any bail whatsoever. "Joey comes from a good family," Raskin argued. "They will control him."

"They didn't control him before the crime," Nicholas said. "If they had, it never would have happened."

During the debate, Joey chewed his lips. Slight but muscular, he was wearing a zippered sweatshirt and jeans, and did not appear to be bruised. "We know for a fact that he didn't always sleep at

Photograph: New York *Daily News.*

ome," Nicholas went on. "The night efore the crime, he slept in a home with is co-defendant."

"It was New Year's Eve," said Raskin. 'He slept at his girlfriend's. He has testiied to that effect."

Judge Roberts announced abruptly hat he had heard enough. Since Joey's revious bail application, he had reiewed the grand-jury minutes. "One undred thousand dollars," he said. 'Fifty thousand in cash."

Both Joey Brennan and Richard Dineny have pleaded not guilty to the nurder of Jonny Habib. Joey will be ried sometime later this year. His trial ill be separate from that of his coefendant. If Joey is convicted, he vill face a minimum of fifteen ears in prison.

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ouse

down four days after the murder.

In the meantime, Pete Brennan has nade arrangements for Joey to live with is mother outside the city.

Sue Habib has had Jonny's closets leaned out and has given away his oxes of toy soldiers and stacks of autoraphed baseball cards. She has written letter to Mayor Koch, suggesting that he city require all arcade vendors to rovide uniformed security guards.

Jonny's friends are trying to come to erms with his death. "I used to feel nvincible," said Mace Camhe. "There vas this kind of magic circle around me. Now I don't feel it anymore."

Another friend, John Spiering, a senor at York Preparatory School, said, Sometimes I think I could die. I never ised to think that before."

Games, Games, Games, the video rcade where Jonny Habib lost his life, vent out of business four days after the ttack. But similar video parlors still renain open, drawing young people from ll corners of the city. ■

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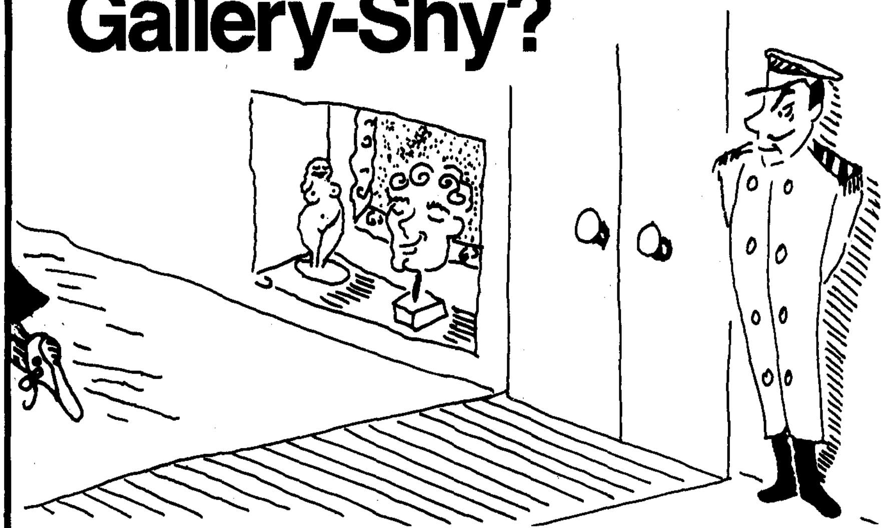

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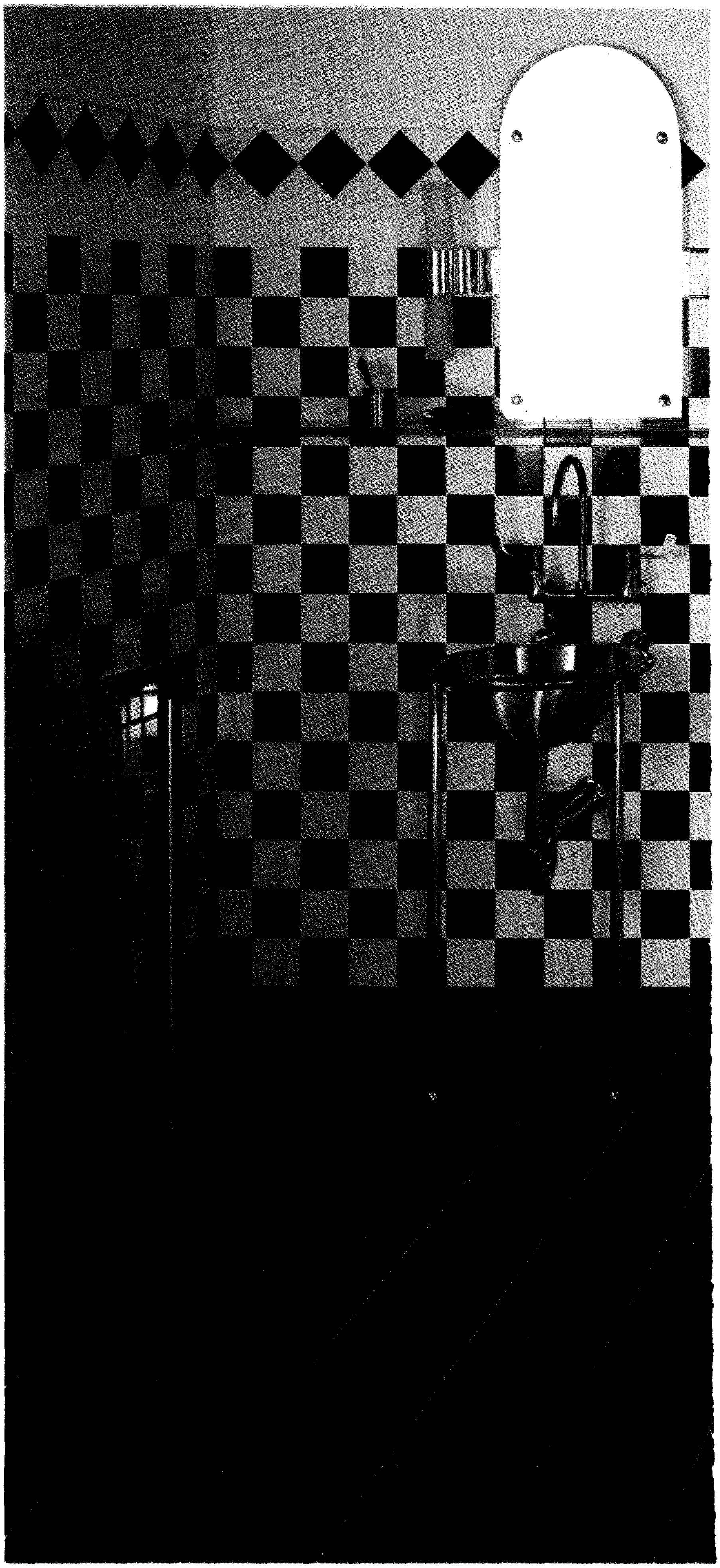
TILE TALE

THIS DRAMATIC BATHROOM BY ANDREE Putman, the French interior designer, is a reproduction of one she did for the penthouse suite of Morgans hotel, slated for an August opening at 237 Madison Avenue. It is also one of fourteen witty model rooms currently on view at "Casa Tile '84," the second annual Italian-ceramic-tile exhibition at the Italian Trade Center.

Other settings in the show, by an impressive roster of designers and architects, are more fantasy than reality. Robert S. Hart has created a dining room with tile walls reminiscent of a subway station's, Scruggs-Myers & Associates a gentleman's study with a theme of urban decay. And Patino/Wolf has done a swimming pool that confronts us from an underwater swimmer's perspective.

"Casa Tile '84" is open to the public free of charge April 7 through 12 from 10 A.M. to 5 P.M. at the Italian Trade Center (499 Park Avenue, at 59th Street).



A pair of spindly stainless-steel sinks by Ecart, of Paris, flank a massive tile tub in a bath by the French interior designer Andrée Putman. The walls, floor, and tub are covered with ceramic tile by the Italian firm Cedit. The lighting is by Koch & Lowy.

The tub tray, side table, and coffee set are from Fifty-50. The piqué towels are from Cherchez, the terry-cloth towels from Pratesi.

Photograph by Oberto Gili

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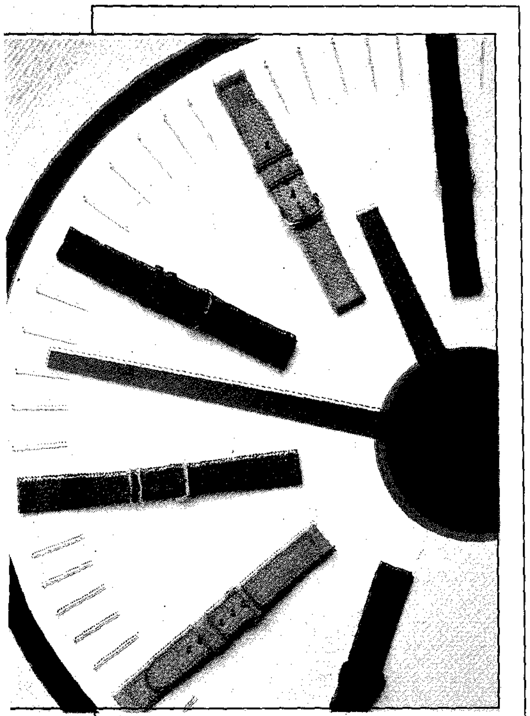
By Nancy McKeon and Corky Pollan

Lure de France

Take the French way with leather and add a modern concern for durability and you have the new leather-goods shop of Brigitte Cassegrain, her first outpost outside France. Most of the luggage in her streamlined, monochromatic shop is on the soft side—made of leather, vinyl-coated canvas, or leather-trimmed nylon—but there are those practical little train cases no European lady would travel without. There are wallets and handbags, too, hardy leathers and more precious ones. Prices range from $30, for a leather change purse; to $400, for a large lambskin carry-on shoulder bag; to $800, for a classic hard-frame leather suitcase.

BRIGITTE CASSEGRAIN/*859 Madison Avenue, at 71st Street/570-0808*



Bands of Time

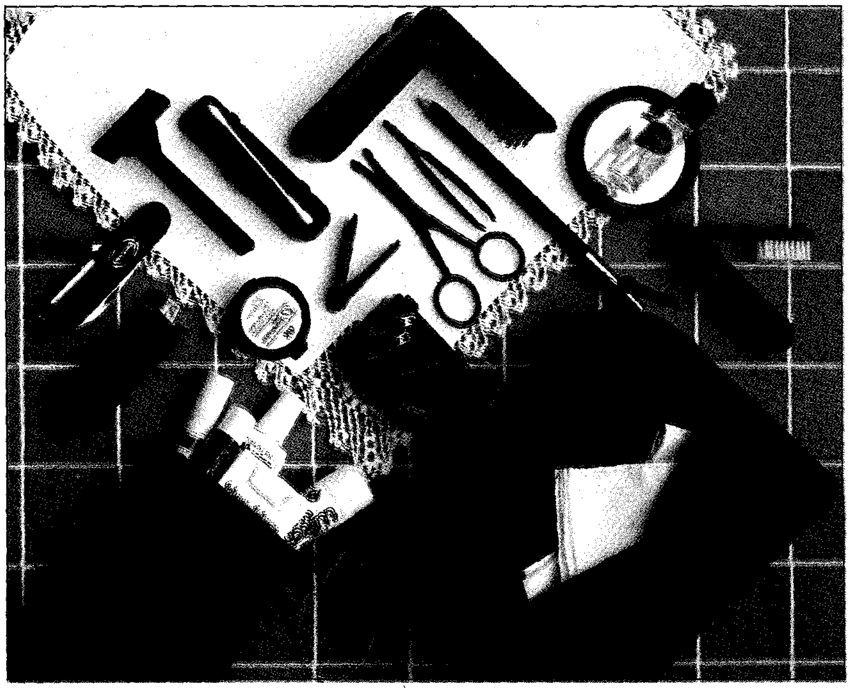
Stanley Coren is a collector. He collects furniture, china, and *objets* of the modern movement for his shop. But there are times when his collecting mania doesn't allow him such single-mindedness. Those are the times when he winds up with more than 300 watchbands from the thirties. These may look like the bands of today, but their handsome saddle stitching and startling range of leathers—walrus, Arctic and Alaskan seal, buffalo, English morocco, shell cordovan, pigskin, goatskin, and lizard—tell you they're not. Their $10 price tag convinces you.

BEIGE GALLERY/*119 Greenwich Avenue 691-5488*

All Things Right and Dutiful

Here's proof that survival can be sleek and chic (and expensive—$130). The tools in RamScale's buttery-leather pouch are all high-tech black and very useful: fold-up toothbrush, razor, and hairbrush; sewing kit; scissors; even a zit-cover pencil and Q-tip pack.

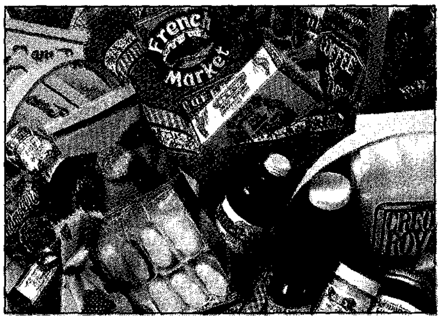
PERSONAL SURVIVAL KIT/*Henri Bendel*



Photographs: top, Ted Hardin; bottom, Tony Cenicola; left, S. Baker Vail.

As Time Goes Bayou

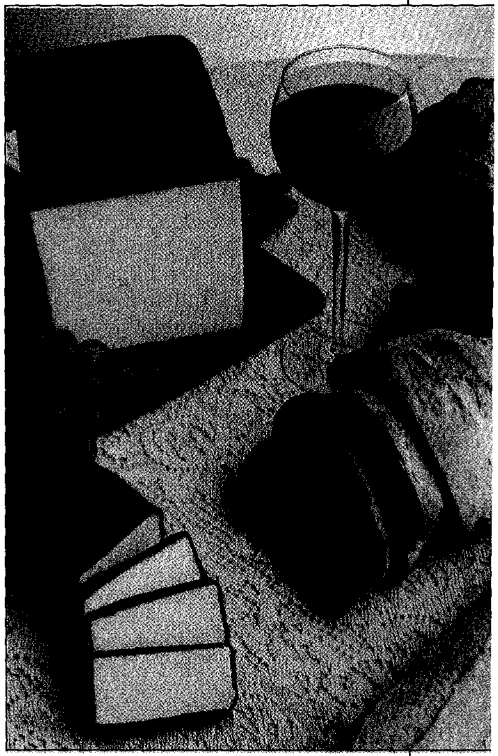
There's more to Creole culture than cooking, and more to Acadia than *Evangeline*. Or so we've learned from Lord & Taylor's celebration of New Orleans, the latest in its "Focus America" series. In furniture, the Creole influence resulted in polished mahogany tables and chairs with a decidedly French flair; the Acadian is seen in nineteenth-century country pieces of cypress and southern pine: corner cupboards, pie safes (many on long, spindly legs to keep pies safe from the Mississippi), blanket chests, and armoires (shown, $1,950). In fashion, it's New Orleans's plantation heritage that provides the treats: romantic gowns (shown, $950), little girls' hand-smocked dresses ($90), lacy pillows ($20 to $200), tiny club chairs covered in vintage fabric ($90). But of course it's the taste of this city that has made it so famous, so from coffees, mustards, and sweets (crunchy pralines and delectable Mississippi "mud") to gumbo, jambalaya, crab boil, and filé, all the foods of this glorious city will be here in profusion.



"FOCUS AMERICA: NEW ORLEANS"/*Lord & Taylor/April 9 through 20*

Country Fare

Cheese lovers of the world could unite behind this delicious Shelburne Farms Farmhouse Cheddar (about $5 a pound), made in Vermont exclusively from the milk of Brown Swiss cows. In the English tradition, each brown-wax-coated brick is stamped with the date and labeled to distinguish it as the only farmhouse Cheddar produced in the country, according to the Shelburne folks. Like a vintage wine, this sharp yet creamy aged Cheddar should be served at room temperature—with Bread Alone's hearth bread (around $1.65 a pound), which is baked in the wood-burning stove of chef Daniel Mark Leader (he used to reign in Raoul's kitchen). Try the whole-wheat baguette—deliciously chewy. Or a tempting ficelle, a beautiful miche (a whole-wheat round made in a wicker basket), a Norwegian farm bread of whole-wheat, cracked wheat, and cracked rye. There's also a crusty Swiss-peasant round and a Finnish sour rye. All are delivered to New York fresh from Leader's upstate oven on Thursdays and Fridays. **—Colette Rossant**



BREAD/*Dean & DeLuca (121 Prince Street; 431-1691), Fairway Market (2127 Broadway, near 74th Street; 595-1888), Jefferson Market (455 Sixth Avenue, near 10th Street; 675-2277)*
CHEESE/*Dean & DeLuca, Macy's Cellar, Pasta & Cheese (756 Madison, near 65th Street; 570-0884)*

Photographs: bottom and top left, Ted Hardin (models: Kara Eladen, of Rascals Unlimited, and Louise Robey, of Zoli. Hair and makeup by Sandra Bocas, for Benjamin Salons); right, Daniel Quat.

Movies/David Denby

LORD OF THE FLEAS

"...Striving for 'authenticity,' *Greystoke* is stiff and grim. The photography is more dramatic than the plot..."

IN **Greystoke: The Legend of Tarzan, Lord of the Apes** (I think that's all of it), the magnificent landscapes of West Africa and Scotland seem to have been created by God so that John Alcott could photograph them. Alcott, the cinematographer of *Barry Lyndon* and the recent *Under Fire*, is extraordinarily sensitive to the dramatic possibilities of clouds, light, and terrain. When he works in long shot, he achieves what can only be called a transcendental style: Steam rises out of the thick, matted jungle, giving way to brighter air above, topped by dark clouds reddened by the glow of a volcano; in Scotland, a carriage pulled by a team of horses crosses an open field at middle distance, while beyond it, we can see lambs grazing peacefully and a village of steeples and gray stone nestling behind trees. Alcott never descends to the banality of blue skies; his open-air shots are vaulted, the source of light mysterious—hidden yet powerful.

One comes out of *Greystoke* oohing and aahing over the photography because there's little else to get excited about. The director, Hugh Hudson (*Chariots of Fire*), is a great setter-up of shots, but he can't produce a complete sequence that has dramatic rhythm or even simple continuity. After the first stunning view of something, the episode breaks into jagged fragments, and so, in memory, the movie feels like a long day spent at a natural-history museum looking at dioramas. Stiff and monumental, the visual style complements the solemn approach to the material. Hudson and his screenwriters, Michael Austin and P. H. Vazak (a pseudonym for Robert Towne), have taken what is essentially pulp-fantasy material and dramatized it with grim "authenticity." Gone forever are the innocent joys of Johnny Weissmuller rasslin' lions and nuzzling the interestingly clad Maureen O'Sullivan atop some complaisant pachyderm. No, the filmmakers are trying for something *higher* than the genial fantasy and frivolous adventure that their forebears enjoyed in the books of Edgar Rice Burroughs. This Tarzan movie is informed by stern anthropological-zoological seriousness. The higher primate prevails in a bloody Darwinian struggle in the jungle; then, transported to society, he suffers the humiliations of civilization. Miserable everywhere, his existence is tragic—apes and men keep dying in his arms.

African king: *Christopher Lambert as Tarzan.*

The young Lord and Lady Greystoke, shipwrecked off the coast of West Africa, build a tree house in the bush, have a baby, and die. The child is raised by apes. Now, as soon as the apes take over, I have trouble staying involved in the spectacle. Which of the apes is Mommy, which is Daddy? Who is the ape that the teenage boy pisses on from an overhanging branch? Rick Baker's furry costumes are excellent, and the actors inside the ape skins knock themselves out lurching around and thwacking the ground with their arms, but I still couldn't tell one beast from another. We especially need to know because this is no vine-swinging idyll. When not fighting off panthers or running from mean Pygmy hunters, the apes are pounding one another with heavy fists. But how can we stay interested in the fights? After the second territorial-imperative rumble, the apes run out of new ways of reacting to danger. Then Tarzan, now fully grown, returns from a successful hunt with a large panther draped over his shoulders, and the apes—well, they go ape. What else can they do? In other words, the filmmakers have allowed themselves to be straitjacketed by their "authentic" approach. The emotional significance of a sequence gets lost in zoological detail, and they aren't even the *right* details: We see a lot of mucky, wormy, water-drenched fighting, with a panther mauling an ape in close-up, but we never understand how the simians manage to feed their human charge.

Ian Holm, as D'Arnot, the Belgian explorer, shows up, and the movie becomes more fun. Jerking his swagger stick nervously as members of his party are picked off by Pygmies, Holm suggests the disorientation of the white "master" in the jungle. Hit by two arrows himself, Holm does a great eyeball-rolling act as he pulls the arrows out; he then falls into a stupor, wakes to find a tall white man in a loincloth peering at him, only to faint dead away as an ape lays a friendly hand on the white man's shoulder—the one surprising, lighthearted adventure sequence in the whole movie. Christopher Lambert, the American-born, French-trained actor who plays the lord of the apes as an adult, is not the usual large-breasted Tarzan type (the last one, Miles O'Keeffe, could have passed at 50 paces for Rhonda Fleming); he's lithe and trim, and keeps his body close to the ground. Even Lambert's face—melancholy eyes under a heavy brow—looks a little apish, as if he had taken on the features and expression of the creatures that had raised him.

D'Arnot teaches the boy, whose name is John Clayton, how to speak English and French and hauls him off to Scotland, where he falls into the arms of his

Photograph by Snowden.

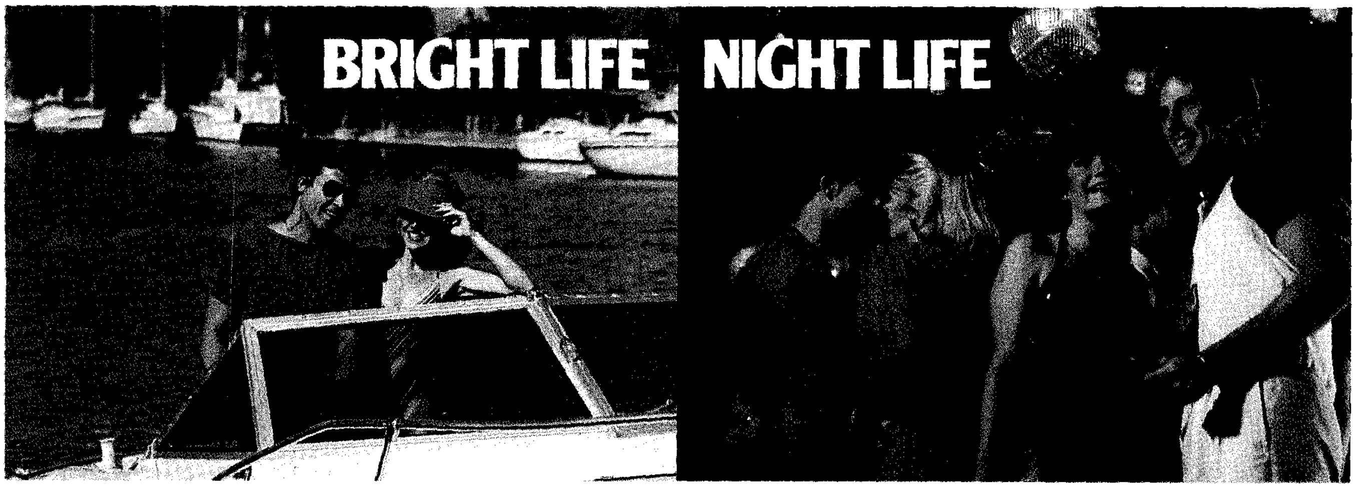
grandfather, the Earl of Greystoke (the late Ralph Richardson), on the grounds of the vast Greystoke estate. Richardson, the most generously humane actor of his generation, luxuriates in the dotty eccentricity of the grateful old man. While the other aristocrats look at Clayton's peculiar manners with distaste, the earl isn't bothered a bit—the boy is a Greystoke, isn't he? Aristocrats, the old man obviously feels, can lift soup bowls to their lips, make animal noises at the dinner table, or crawl around on all fours—it's only common people who have to worry about being common.

Hudson lays on the upper-class pomp by the yard—vast expanses of open field, linen, china, mahogany, marble, and leather. He makes the usual tired points about what stuffy prigs the upper-class British are, but he doesn't play off Clayton against the swells in the explosive way we expect. Having refused to sentimentalize the jungle, he proceeds to sentimentalize the man raised there: Clayton the hunter of panthers, the instinctive animal under his monkey suit, is not brutal and amoral and sexually aggressive; he's a better Edwardian gentleman than any of the fellows reared in a nursery. Despite some late-night rolling around on the billiard table, he is the soul of gentleness. He takes forever to lay siege to the earl's American ward, Jane (Andie MacDowell), even though it's clear she likes him from the moment she sets eyes on him.

When Clayton finally jumps on Jane's bed and growls at her, she's turned on—a good joke that isn't extended or repeated. What fun they could have playing jungle games in the castle! But no, this is a serious movie, with serious modern ideas about the corruptions of civilization. Perhaps the movie seems so irresolute because the filmmakers have confused two myths—the "lost" boy, or foundling, who turns out to be an aristocrat (that's why he has such gentle manners), and Rousseau's natural man, living according to his instincts.

Clayton inherits the estate, and his discomfort only increases. But this isn't very convincing: Surely a man that rich could live any way he pleases. Nevertheless, he abandons Scotland, strips off his clothes, and, leaving Jane behind, heads into the jungle. In this version of the Tarzan legend, the hero is too high-minded for sex. Some natural man! Who is he going to mate with in the jungle—Numa the lion? The first half of the movie presents the jungle as a place of terror and death, so why would Clayton want to go back there? Twenty-seven million dollars spent on this picture, and they couldn't even come up with a plot that makes sense.

In brief: In Bertrand Blier's new sex comedy, **My Best Friend's Girl,** a handsome ski *boutiquier* (Thierry Lhermitte) takes up with a trampy girl (Isabelle Huppert) passing through an alpine resort. Avid for affection and trying to keep everybody happy, the girl also sleeps with her lover's best friend (Coluche), a morose, shapeless man who looks as if he were always suffering from the sniffles. Blier handles the permutations of love, jealousy, and self-sacrifice among these three with his usual charm, but the movie goes on and on, and, after a while, despite a patina of sophistication, *My Best Friend's Girl* begins to resemble the "debonair" and conventional boulevard comedies of yesteryear. The ubiquitous Huppert gives her most brazenly sexy performance. . . .In **Romancing the Stone,** a high-powered idiot adventure movie patterned after *Raiders of the Lost Ark,* Kathleen Turner is amusing doing one of those transformations from spinster to passionate woman that used to be Katharine Hepburn's specialty. Scruffy Michael Douglas, on the other hand, is no Tracy or Bogart. Directed by Robert Zemeckis, who has the finesse of a demolition-derby entrepreneur, *Stone* is borderline offensive, making every Third World person (the movie is set in Colombia) a grinning moron or greaseball sadist. ■



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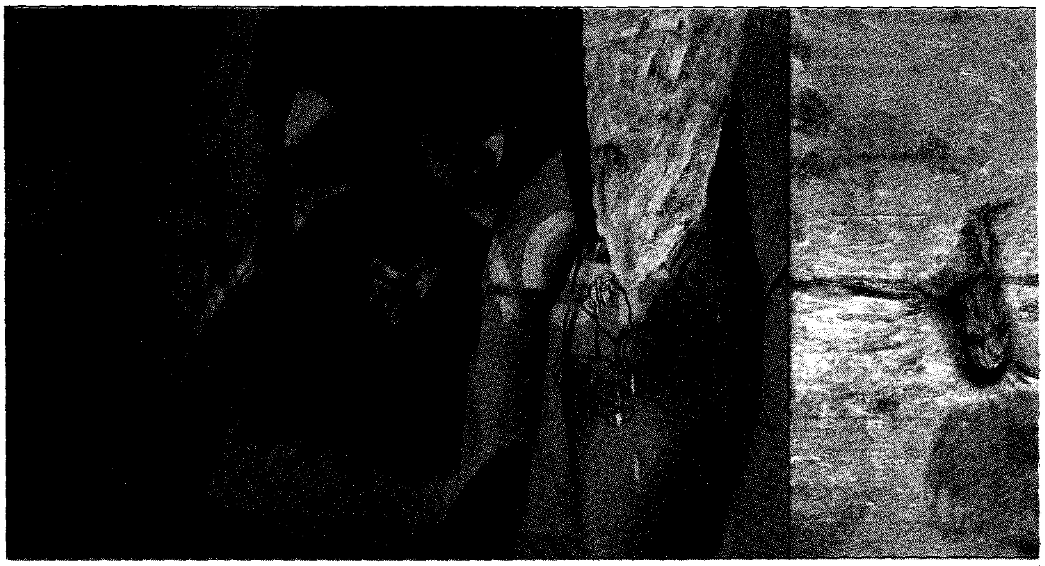
Art/Kay Larson

THE LOW ROAD TO SOHO

"...Salle is thinking about himself watching Johns: Images float but never connect, and paintings struggle for effect..."



Visual debris: *Salle's* What Is the Reason for Your Visit to Germany, *96 by 191½ inches.*

AT 31, **David Salle** IS ONE OF SOHO'S two fifteen-minute wonders. Along with Julian Schnabel, he was propelled into stardom with a speed achievable only in an age of electronic image processing. Almost before anyone had heard of him, his work spanned West Broadway in a 1982 double show at Castelli and Boone galleries. In those days, he was an artist without a history. Now the history is being filled in, and the questions are piling up. Is Salle the Jasper Johns of his generation, as some undeniably intelligent onlookers have remarked? (For that matter, is Schnabel the Robert Rauschenberg?) Or is his instant notoriety more a matter of astute marketing and a great skill at quoting from genius?

These matters are rarely settled while an artist is still only a few years out of art school, but time (even such a sliver of it) has at least clarified Salle's intentions. He is not an artist of measured gifts: In his current show at Castelli, there are paintings that struggle for effect, and one or two, notably the huge *What Is the Reason for Your Visit to Germany,* that pull themselves together and wrap themselves up in the enervated remoteness, the laconic "cool," that is Salle's trademark.

In *What Is the Reason*... we get a clue as to why Salle is compared so often with Johns: because he means to be. Salle has appropriated Johns's method of piling up seemingly unrelated visual debris—letters, numbers, paint swaths, actual objects, painterly pentimenti—as flotsam gathered for a larger purpose. Like his mentor, Salle has built a lag effect into his canvases—the longer you stare, the more becomes visible. *What Is the Reason* ..., for instance, is dominated by the larger-than-life wash drawing of a woman clutching her ankles. The pose has clearly been clipped from a pornographic magazine, and to fortify the reference, there is a uniform orange tint in the background, like the halftone screens used to beef up black-and-white lithography.

Next to appear in the mind's eye is the word FROMAGE, emblazoned across the woman's legs. The letters aren't painted on; they're masked off against the flow of the black wash, leaving the canvas bare to the underpainting. In other words, they are there, and they aren't; or, more precisely, you see them because they *aren't.* The now-you-see-it-now-you-don't game comes directly from Johns, who has always splashed letters and numbers (and flags, targets, and maps) across his works. Johns's letters are signs for themselves, signifying nothing but their own shape, their own presence. Salle's words also signify nothing, except, of course, that they are meant to remind you of Johns. To make sure you catch the reference, one of Salle's paintings is inscribed TENNYSON, the title of a 1958 painting by Johns.

It's worth writing down the details of Salle's picture, not just because he duplicates Johns's logic so devoutly, but also because he strays from the high road so knowingly. Johns's juxtaposition of visual bits and tag ends creates a brilliant collision between randomness and the painter's will to order. In his pictures, you persistently get a sense of a mind working back on itself: thinking about itself thinking; thinking about itself watching.

Meanwhile, Salle is thinking about himself watching Johns. He juxtaposes images, not to duplicate Johns's flinty reasoning about the nature of vision and illusion, but because he can use the seeming randomness of the associations—their "contextlessness"—to dismantle your expectations that a painting should mean something. In Salle's work, images float but never connect. He rarely gets as explicit as he does with the two figures in black outline that emerge from the largest panel of *What Is the Reason*.... The figures look familiar—justifiably, since they resurrect one of the best-known incidents of violence in our times, the picture of Jack Ruby (here indicated only by his hand and gun) assassinating Lee Harvey Oswald.

Salle gives us a before-and-after: at left, Oswald's face still twisted into that curious last smirk; at right, his head disintegrating into a gory jet stream of oil paint. Yet the two images are transparent, like cartoons. Whatever violence they may suggest to us is merely schematic: After all, they are now an artist's version of a newspaper photograph taken from a still photo taken from a newsreel film of a long-ago event.

Johns would never allow his work to become an illustration of violence, or of anything else. But Salle edges toward comic-strip emotions and the empty stylizations of pop culture and science fiction. The right side of *What Is the Reason*... is a sheet of plywood covered by lead, which in turn is tucked with claustrophobic attentiveness around a saxophone. The sax looks like it has been shrink-wrapped; certainly, it has been muted. Every little ridge and tuck of its being—its poignant keys, its helpless mouth—swells under the lead. From a distance, when you don't know the identity of the lump, it bulges menacingly, like a metaphor for rape. The mediated violence of the Oswald-Ruby episode, and the implicit sexual violence of pornography, tie in with the fate of the saxophone.

But the ties are faint indeed—you think about them rather than feel them. These are images from which nearly all emotional substance is removed; yet there are ghosts of content and feeble reminiscences of emotion. The shrink-wrapped sax (and in another painting, a lead-covered bottle) recalls that startling scene in *The Empire Strikes Back* when Han Solo's body is cryogenically shrink-wrapped under some bronzy metallic substance. Even if the reference is unintentional, the hint of unspeakable technological mediation is still accurate: Every image here has something to do with film, photography, printing, or their combinations. Salle is like Johns, but he's not: He *wants* this quiescent electronic déjà vu, this feeling that we have all seen too many mediated replays of reality. Whenever Salle is not thinking about himself watching Johns, he's thinking about himself watching TV.

Whether you consider this tactic successful depends on whether you imagine there is real content in his lack of content—whether the emptiness is just emptiness, or is meant as a *description* of emptiness. Salle is not able to muster his arguments for nothingness via the awesome, crucified dis-ease of the likes of Samuel Beckett, and he can't match his mentor Johns's igneous mind. Perhaps Salle simply isn't yet in control of his enervations; it's clear he can't draw. (He and Schnabel both make you wonder whether this new generation of artists raised on conceptual art and television haven't perhaps missed a crucial technical episode in their education.)

Salle's advocates argue that he may grow into an artist of confidence and stature. It's true this is his most commanding show yet. Unfortunately, from here on out he'll have to do all his flowering under the sodium-vapor glare of instant fame. That's the problem with being an artist in the media age—one week you're an "emerging talent," the next week you're an economic barometer. It seems like every new Salle painting makes a glitch in the graph of the stock market—his career might as well be listed in the Dow Jones report. I can't imagine it's a healthy situation, but then, nobody asked me. (420 West Broadway; through April 7.) ▬

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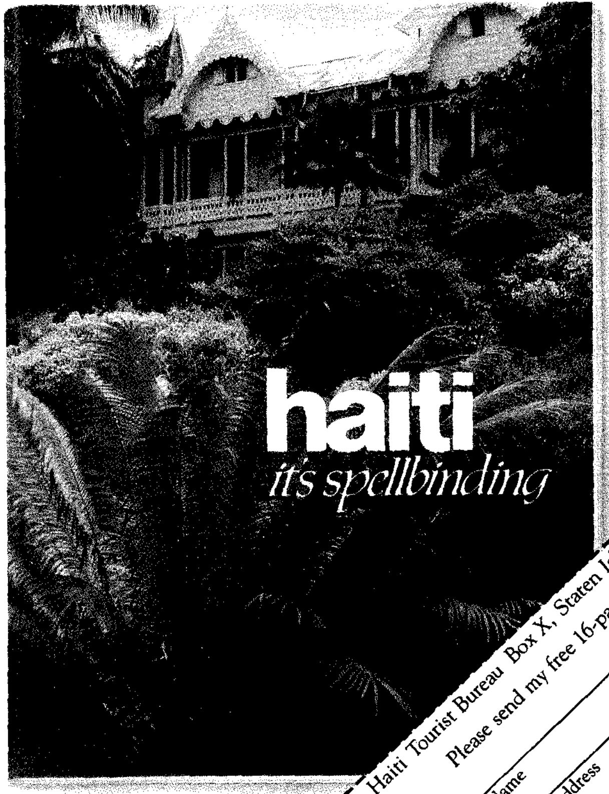

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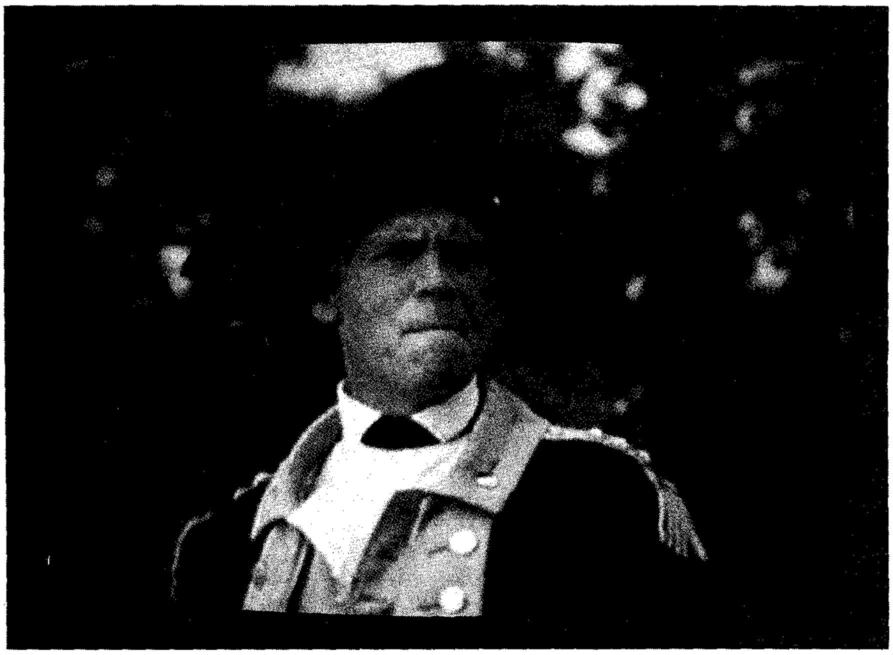
Television/John Leonard

CURIOUS GEORGE

"...The problem for CBS is that George Washington seems to have been one of the least interesting Great Men in history..."



The face on the dollar: *Barry Bostwick, star of the eight-hour* George Washington.

ABOUT SIX HOURS INTO **George Washington**—there will be a total of eight hours in three nights on CBS (April 8, 8 P.M.; April 10, 9 P.M.; and April 11, 8 P.M.)—George (Barry Bostwick) loses all the expression in his face. It's as though he had suddenly realized, perhaps on crossing the Delaware, that he's going to end up on quarters and dollar bills. He is no longer permitted, by his dignity, to mug. His rum-toddy days are over. Every fox in hound-ridden northern Virginia breathes a bark of relief. Sally Fairfax (Jaclyn Smith) will have to find some other young dandy to play with her fan. "You can't ignore history, George," he is told by a neighbor who is mad at the Stamp Act. "Oh, by God, I can, if only it will ignore me," says George. But it won't, and he knows it. Everybody knows it, including his horse, except for his tiresome mother. We have followed him from age 11, in 1743, to age 51, in 1783, after he's won the Revolutionary War, before he will assume the presidency. He must henceforth look like a bowl of porridge.

Until this moment of self-knowledge, Barry Bostwick has done his energetic best to quicken that porridge. He is handsomer than George was, leaner, less porcine. When he looks down at Martha—played by a slightly pudgy and quite delightful Patty Duke Astin—on a 45-degree angle of incline, it is as if a flamingo were consorting with a mailbox. And he is an active lad, growing up from young buck to tired general, quitting the military for the farm and the farm for the frontier, meeting the Indians, shooting the French. He roisters. He stamps his foot. He pines for his best friend's wife. He would rather be out having a rite of passage in the wilderness with Caleb Quinn (Lloyd Bridges, looking like a Jesus freak) than in the House of Burgesses, at Williamsburg, talking treason.

We have met this young George before, most vividly in the first two volumes of James Thomas Flexner's magisterial four-volume biography, upon which producer-writer Richard Fielder has based these eight hours. Where others, on contemplating George, have seen either a prig or a noble noodle, Flexner finds an abiding shrewdness. He would have us appreciate the character that waited for events.

The problem for Flexner, and for CBS, is that George seems also to have been one of the least interesting Great Men in history: a tantrum in a tub of phlegm, always procrastinating and usually retreating and forever a little nonplussed by the requirements (or even the existence) of nuance. Everybody else in the revolution—Adams, Madison, Jefferson, Franklin, Jay, Hamilton, Patrick Henry, and Tom Paine—had better lines. Masterly inactivity is hard to dramatize. When history wasn't happening to him, George spent most of his time *not* going to bed with Sally Fairfax. On the other hand, maybe we were lucky. If George had been more interesting, he might have wanted to be king.

Added to which there is the problem that Americans have, in high-school textbooks as well as on television, with their own past. It is as if we were embarrassed by the passion that made our revolution, all those radicals in wigs and knickers. Revolutions are supposed to happen elsewhere, in France or Russia or China, with deplorable consequences. That once upon a time we defied a king and dreamed up a republic and wrote something as daring as the First Amendment is a sort of fairy tale, as told by Parson Weems. Our founding fathers were, well, so fatherly, weren't they, and not at all like Bolsheviks, not a Robespierre among them. So get rid of Sam Adams: Dismiss him as a demagogue. Get rid of Tom Paine: Dismiss him as a pamphleteer. Invent George, so that we will eat our porridge.

On television, we seldom have much passionate fun or argument with our history. It is less a drama with complications than a piety laid on like mayonnaise. We don't *possess* it with confidence, unlike the British. Compare *The Adams Chronicles* with, say, *Elizabeth R* or *The First Churchills.* Our wild men might never have been.

On CBS, *George Washington*'s director, Buzz Kulik, has sought to cut the piety with constant motion, from Virginia reels to the Shenandoah scalpings. If George has nothing important to think about, Lord Thomas Fairfax (Trevor Howard) will kill a fox, or Major General Edward Braddock (James Mason, as always wonderful) will read his Seneca wigless. If George sulks after one more surrender, Governor Dinwiddie (José Ferrer) will bust him from major to captain just to get his attention. If George wants to talk about pigs instead of stamps, in Williamsburg, George Mason

Photograph by Donal Holway.

(Richard Kiley) will smite his brow. John Adams (Hal Holbrook, wasted here) will philosophize, General Stark (Robert Stack) will resent, Alexander Hamilton (Robert Schenkkan) will fulminate, and Benedict Arnold (Stephen Macht, perfectly satanic) will sell West Point to the redcoats.

And always, there is the wilderness and the war. If you like war, you'll love *George Washington.* The war, against Indians or French or British or Hessians, at Fort Necessity and Fort Ticonderoga, at Brandywine and Valley Forge, at Chesapeake Bay and, finally, at Yorktown, begins as a kind of picnic gone wrong, a scuffle of amateurs that inexplicably ends in blood. It proceeds to huge confusions—why would anybody want to conquer *Trenton?*—and ends, about the time that Barry Bostwick loses his expression, in terror and surprise, fatigue and Fraunces Tavern. George, nicely grayed and porridgey-looking, talks his Continental-army officers out of marching on Philadelphia for back pay and promised pensions. According to George, "if any army be allowed to terrorize civilian governments for political ends, the future of this country will be lost in darkness."

Yes, indeed. This is George the wise man. It is also George the disappointed military careerist, a bone-weary and bloodshot George who found history perhaps too thrilling. (This George would never write a single Federalist Paper—he gave up school at age fifteen—and he would, long after CBS gives up on him, leave it to Hamilton to invent the idea of a national debt.)

Because at least five of the eight hours of *George Washington* happen out-of-doors, in verdant Virginia and plucky Pennsylvania, we are allowed to spread some wings. Because the actors so wholeheartedly cooperate, we have something else to think about besides lazy George. As Sally's husband and the necessary Tory, Will Fairfax, David Dukes is superb. George and Baron von Steuben (Kurt Knudson) and Rochambeau (Louis Turenne) handle themselves so well together that the BBC might have told them how to drill. Lafayette (Phil Casnoff) also does a star turn, comparable to Benedict Arnold's as agreeable vamping. Bostwick makes vacillation resemble an art form, and the whole enterprise wants very much to be jazzy, and I approve, but George himself is so big and complacent that he blocks our view of the many little angers that added up to revolution. We need a peripheral observer, a more complicated intelligence. I'd suggest Thomas Young, the Hudson Valley doctor who knew all about our revolution and invented the state of Vermont. *George Washington,* trying hard, is worthy, but it won't punch any holes in your April evenings. ▬

5½ hours of television worthy of applause.

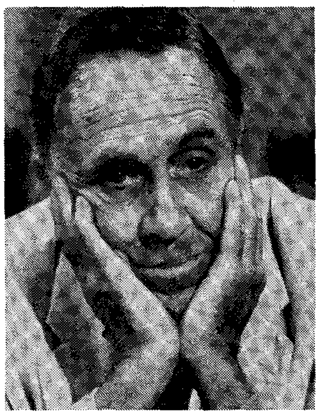


Photo: David Batalsky

Jason Robards *HUGHIE*

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Photo: Jim Taylor

Damien Leake, Moses Gunn, *THE KILLING FLOOR*

CITY NEWS. A humorous look at an underground newspaper and its publisher/editor struggling to survive in the face of financial disaster. Tues., April 24, 9 P.M.

HUGHIE. One of the last plays by Eugene O'Neill. *Hughie* stars Jason Robards as the penny-ante gambler in a seedy Times Square hotel trying to repress his loneliness and believe he is important. Tues., May 1, 9 P.M.

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SALESMEN GO, SALESMEN COME

"... Though honestly played by Dustin Hoffman, Willy is *not* a tragic hero. Mamet's *Glengarry* hucksters are monsters ..."

ONE OF AMERICA'S TWO OR THREE CONtributions to mythology is the figure of the salesman. From the serpentine snake-oil seller to the horny depredator of farmers' daughters, from Flannery O'Connor's lecherous Bible peddler to E. E. Cummings's "it that thinks to please," he skulks and scampers through American literature and lore, the wily Odysseus who sailed west "to seek a newer world." From 76 trombones to one Brooklyn Bridge, there is nothing he cannot sell to the U.S.A. (the Unwary Suckers of America), and if, in the sentimental play whose eponymous hero he is, he commits suicide, no matter—there is one reborn every minute.

The current revival of **Death of a Salesman** makes woefully clear what a confused piece of goods this supposedly supreme American tragedy is. Arthur Miller apparently meant to show us a sympathetic fellow, the salesman Willy Loman, destroyed by his materialistic values, by capitalism's fiats. This, as Miller tells us in an essay, "is the tragedy of a man who did believe [why not "believed"?] that he alone was not meeting the qualifications laid down for mankind by those clean-shaven frontiersmen who inhabit the peaks of broadcasting and advertising offices." But, as he says in another essay, for a play to be a tragedy, "the joy must be there, the promise of the right way of life must be there." Leaving aside the questionableness of this definition, where is that promise in *Death of a Salesman*? It may be brother Ben, who struck it rich in Alaska and South Africa's jungles (though what jungles there may be there, only Miller knows); but he, with his fortune in diamonds, is as much of a materialist as Willy, merely a bolder one. Or it may be that the supersalesman David Singleman, who at age 84 could still conduct successful business in 30 cities without leaving his hotel room, and who died the death of a salesman in his green velvet slippers in a railway smoker and had hundreds of salesmen and buyers at his funeral. But his values were no different from Willy's, either, only he was better at implementing them. So puny Willy is further diminished by having been outsmarted by Ben and outsold by Dave.

That leaves Biff, whose "self-realization" is meant to be, Miller says, "the counterbalance to Willy's disaster." Well, Biff is one hell of a confused and ineffectual counterbalance. To the extent that he stands for anything, it is for the recognition of failure: his father's as "a hard-working drummer who landed in the ash can," and his own as a dollar-an-hour toiler who is "nothing!" And his solution? To buy a farm out West for which he either doesn't have the money or else can get it only from the insurance payment if the company swallows Willy's suicide as an accident, an outcome about which Miller remains vague. Some joy, this, in either case; some promise of the right way!

I shall not elaborate again on what I have written so many times: that Willy is a fool without redeeming virtues who browbeats his wife, raises his sons to be either horrible failures or still more horrible successes, cheats with other women, lies about his past successes, accepts handouts from his friend Charley but turns down Charley's offer of an honest job. Is this a tragic hero? Or is Biff, whose disintegration absurdly hinges on discovering his father *in flagrante*, but who already before that could not pass a high-school math test even with a friend cheating for him, and who becomes a petty thief? And what of Miller's language? Though he can replicate Willy's Jewish speech well enough (without the honesty, however, of admitting the character's Jewishness), other forms of diction here, especially the stabs at poetic heightening, are pathetic—not even tragic—fiascoes. And what about such nonsense as much of the melodrama's hinging on the discovery of a bit of rubber hose attached to the stove, with which Willy thinks of gassing himself? How would *that* look like an accident? Are insurance companies idiots? Or is Willy one? Can an idiot be a tragic hero?

I firmly believe that what made the success of the original *Salesman* was the production: Lee J. Cobb's spectacular performance and several other fine enactments, Kazan's staging, and Jo Mielziner's set. Here Ben Edwards's scenery, though clever in part and well lit by Thomas Skelton, is far less poetic; Michael Rudman's direction, though unfussy, ranges from uninventive to pedestrian; and the acting is uneven. Dustin Hoffman is an honest, proper Willy, with perfect Jewish intonation and cadences and all the pettiness and volatility Miller has written into the part. But it took Cobb's larger-than-life persona, the music of that voice, the kinetic

New *Death of a Salesman*: *The four Lomans (center): Lang, Reid, Hoffman, Malkovich.*

Photograph by Inge Morath/Magnum.

sculpture of those gestures, the beauty of that face, and the power of that frame to make Willy, however illegitimately, transcendent. Cobb was the tragedy.

As Linda, Kate Reid is magnificent but totally un-Jewish, which is aurally and visually off-putting; yet what honest and intelligent acting! John Malkovich, who was so splendid in *True West,* is dreadful here. It is just barely possible to play Biff as a latent homosexual, but not as a midwestern one with grindingly monotonous delivery and gestures. As a result, Stephen Lang, who is a pungent, vital Happy, emerges as the more interesting son, which totally unbalances the play. And these Lomans are in no sense a family, especially with Louis Zorich, abysmal as Ben, affecting an accent that may at best be Martian. The others, with the exception of Kathy Rossetter, are good, and David Huddleston, as Charley, is outstanding. Good, too, are Ruth Morley's understatedly graceless costumes. But the play, with every new revival, creaks more and more unto heaven.

I take this opportunity to correct a serious misquotation that crept into my obituary for Tennessee Williams (*New York,* March 14, 1983). I there gave the most famous line from *Death of a Salesman* as "Attention must be paid to such a man," though it reads, in fact, "Attention, attention must be finally paid to such a person." Actually, I think my version is an improvement, but since I used the line to demonstrate the unwarranted presence of blank verse in Mr. Miller's prose, I must withdraw the example. The piece of prose in question is not blank verse, merely blank.

THE DEAD WILLY LOMAN, THIS TIME UNsentimental and sleazy, rises again as a bunch of cunning hucksters in David Mamet's **Glengarry Glen Ross,** about a Chicago real-estate office (part of a larger concern, in both senses of that word) whose four salesmen and manager hustle worthless Florida land with such prestigious monikers as Glengarry Highlands and Glen Ross Farms to gullible dolts whose hearts are in peculiar highlands with palm-studded beaches. Mamet spent a year as assistant manager of a Chicago real-estate office and says he loved it; he now gives us a systematic survey of the trade's outer and inner workings. The first act of this rather short play takes place in a Chinese restaurant that is both refuge and surrogate office for the salesmen. It is in three scenes, three archetypal confrontations: An aging salesman who has lost his grip is trying to buy the help of a ruthless young office manager; a high-powered, sinister salesman attempts to suborn an insecure colleague into ransacking the office files for hot leads to sell to the competition; a swaggering, cunning young salesman cons a poor slob into buying a piece of Glengarry, a bit of real-estate moonshine masquerading as bonded scotch.

In Act II, the files have been robbed, the office is a shambles, and a detective abetted by the manager is questioning the employees, one by one. There is multifarious intramural collusion and backstabbing, and the play becomes a sort of thriller, although the incident that topples the culprit does not ring true. Nevertheless, this act has far more dramatic life than the first as it switches from toned-down Pinter to souped-up Hecht and MacArthur. The characters are now less dependent on that Pinterian wordplay that glitters with dazzling nastiness or glaring stupidity, but that is really just an auctorial trick of verbal one-upmanship or one-downmanship. Consider the casuistic combat in this exchange: "The thing we are talking about." "We are *speaking* about it." The substitution of a synonym is supposed to chop the other fellow down to kindling, yet fails by being too clever for the speaker (or talker) and too facile for the author. Line after line is both too clever and not clever enough, e.g., "The broads all look like they just got f - - - ed with a dead cat."

In the second act things get appreciably livelier. "When I talk to the police, I get nervous," complains one grilled salesman. "You know who doesn't?" responds a jaunty colleague. "Thieves!" Or take this advice from a scoundrel on how to talk to the cops: "Always tell the truth. It's easier to remember." Two funny lines, though unfortunately, they cancel each other out. Still, as in Miller, we get here the exhilaration of selling, but without Miller's sentimentality. Yet here the trouble is that the author enjoys his characters too much, that he revels in their brazen, agile crookedness. This strikes me as reprehensible, immoral. It would be all right in a totally cynical work such as *Volpone,* where the victims are merely inept versions of the villains; but the dupe in *Glengarry* is a pathetic nonentity, which makes the others monsters.

Finally, I question the contention of Mamet's champions that the merciless profusion of four-letter words is skillfully turned into a litany, a poetry of the obscene. I may be an unpoetic clod, but I must confess to not being swept away by this cloacal lyricism, which sounds to me no more convincing than Miller's attempt to drink shallowly from the Pierian spring. The obscenities are not transmuted by sufficient originality and wit as they are, say, in Jarry and Apollinaire. Nevertheless, *Glengarry Glen Ross* is a better play than *American Buffalo,* though in both the absence of women creates a lopsided world.

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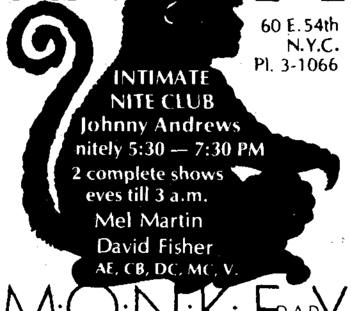

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Pierre Au Tunnel

Chicago's Goodman Theater, directed more than adequately but less than rivetingly by Gregory Mosher, with a rather skimpy look to it that is entirely apposite. The acting is always competent, with Joe Mantegna, Robert Prosky, and James Tolkan better than that. Several reviewers called this the best American drama of the season, and on Broadway, where its only competitors were a couple of outright flops, it certainly is.

A COMEDY ABOUT THE TWO SURVIVORS of Lybia's neuron bombing of New York City might be possible if some plausibility popped up in it somewhere and if the wit were absurdist or satirical instead of sitcom. Monte Merrick, the young playwright (at least I sincerely hope he is young), can turn out oodles of funny one-liners, along with others that are merely salacious or impudent, but funny lines—as too many comedy writers gulled by Neil Simon fail to realize—do not in themselves a comedy make.

The young married couple in **A Hell of a Town** turn a cadaver-strewn New York into their private playground—they expropriate banks, Bloomingdale's, Macy's, and the Met—but the whole thing never achieves more meaning than reams of repartee in a vacuum. There is not even an interesting explanation of why these two alone survived; the best alternatives Merrick can come up with are an inside apartment or God's smiling on their marital bliss. But as Jill and Sandy themselves observe, there are many inside apartments, and if this mechanistic sex cum sparring cum infidelity were worth preserving, it would be so to a god of dalliance, not of love.

Peter Riegert and Joanna Gleason are charming and polished performers, and Allan Carlsen has directed smoothly enough amid sound production values. But I must also point out to the author that the plural of "penis" is "penes" or "penises," not "peni"—just in case the subject should in a future effort (to quote one of his puns) come up again.

The Flight of the Earls, BY CHRISTOPHER Humble, is an anti-civil-war comedy-drama set in Northern Ireland, and the well-meaning but worthless work of an O'Casey epigone. Although it is bad enough, at this late date, to write an O'Casey play, it is worse if you commit dialogue such as "This house could be filled with laughter, Claire. There could be so much laughter!" There is a most persuasive set by Lawrence Miller, a compelling performance by Reed Birney, and passable work from three other men. But Allen R. Belknap has directed stodgily, and you would have to search far and wide for more offensive performances than those by Christine Estabrook, Peggy Schoditsch, and, especially, Carol Teitel. ■

Books/John Simon

LORD OF THE FLIES

"...There is mischief in *Peter Hall's Diaries,* but also wit, charm, intelligence, piquant revelations. A good read? Oh, yes..."

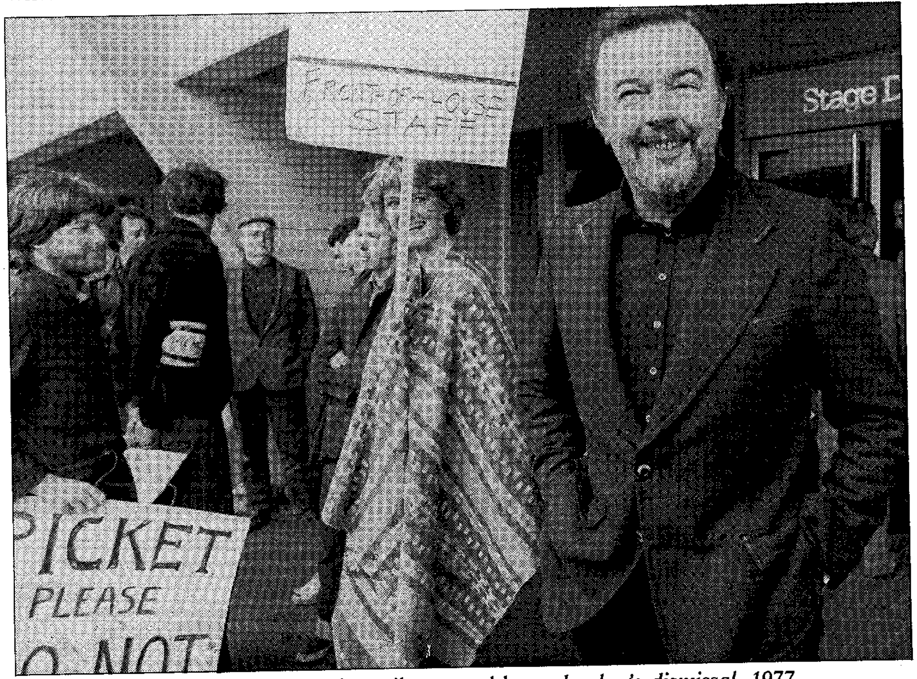
Peter Hall's Diaries: The Story of a Dramatic Battle. *Edited by John Goodwin. Harper & Row; 507 pages; $25.*

WHY DOES A PERSON KEEP A DIARY? Peter Hall, who kept one from early 1973 to early 1980, seven difficult years during which he steered (as he still does) Britain's National Theatre through turbulent waters while having to sail through private straits as well, answers, "To relieve my feelings, record my doubts, and release my resentments." This "story of a dramatic battle" records how hard it was to keep the N.T. running with inadequate financing and lavish meddling from various government agencies above, strikes from below, and dissension among the several other directors within. But many of his feelings, doubts, and resentments are on personal matters that still cut deep. (Harold Pinter resigned from the N.T. when the book appeared in England; John Osborne and others published scathing reviews.) There is mischief afoot, but also wit, charm, intelligence, a heap of sound and not-so-sound taste, and some piquant revelations. A good read? Oh, yes.

The diary consists of several intertwined strands. First, the political, which traces the conservatization of a radical. Hall, a stationmaster's son, started out—at Cambridge, later in London, then as head of the R.S.C. in Stratford—as a Young Turk, trying to make theater available to poor people and reinterpreting the classics along radical or populist lines. We see him veer toward an enlightened liberalism with conservative overtones. In 1973, Hall writes, "God preserve us from extremes"; by 1977, with dreadful, ludicrous labor disputes and strikes steadily hampering if not hog-tying the N.T., he observes, "It's bizarre that sacking one inefficient plumber can bring a vast building holding three theatres to a halt." Obviously, the political position has its artistic ramifications; in 1978, Hall comments, "I am now militantly classic." By the following year, his "simple socialist youth" looks "pathetic," and he deplores the audience at the radical Joint Stock Theatre Company "having ... their hopes massaged into ecstasy. Where was there a big question mark?" Finally, there is the grand conclusion (1979) about the Labor government's chicaneries: "What we have now isn't socialism, it's fascism with those who have power injuring those who do not." And so, on election day, he says, "It wasn't at all difficult this-morning [sic] to vote Tory. In fact it positively felt good."

For all the problems Hall and the N.T. encounter with the various organizations and government figures in charge of funding—and they are recounted in grim and burlesque detail—they are trifling compared with the troubles with labor and with left-wing N.T. directors and playwrights. To the various sources chary of subsidies and "muttering about cutting our coat according to our cloth," Hall answers that "the cloth now no longer covers our arse"; by agitating, speechifying, cajoling, and intriguing tirelessly, he wrests funds from stones. Even more epic are Hall's struggles with the various labor unions that, as in this country, stifle a great deal of worthy theatrical endeavor with unrealistic demands. Here Hall shows laudable strength under manifold attack—from governing bodies, the press, and assorted radical or cultural pundits who egg on the strikers—and though he admits to several occasions on which he came close to throwing in the towel, thanks in part to his not inconsiderable ego, he hangs in and wins. Particularly entertaining and enlightening are his contretemps with such artistically heterodox directors as Jonathan Miller, who stages "plays as if he were advancing a theory for the New York Review of books [sic]," or fanatical Marxist ones, such as William Gaskill, who, when the N.T. is in serious trouble, refuses to direct any play but Brecht's ghastly adaptation of Gorki's propagandistic *The Mother,* which would lend support to the anti-N.T. strikers. To Hall's credit, the verdict is "if I thought the play was better, I might find that an interesting gesture, but it's naïve in the extreme. It won't do." And Gaskill quits.

Of considerable interest, too, is the strand chronicling Hall's development as a director. From a trendy modernizer who stages a *Tempest* with music by an appalling rock group, he develops into a director who takes chances—sometimes foolhardy and even foolish ones—but who comes to realize the importance of serving, above all, the author and the text. Early on, he comments, "In a sense we are all making new art objects out of old plays, almost as if we were writers. A dangerous activity." A few years later, he notes perspicaciously, "Very few peo-



The front line: *At the strike caused by a plumber's dismissal, 1977.*

Photograph: Keystone Press.

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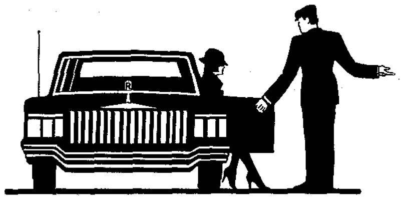

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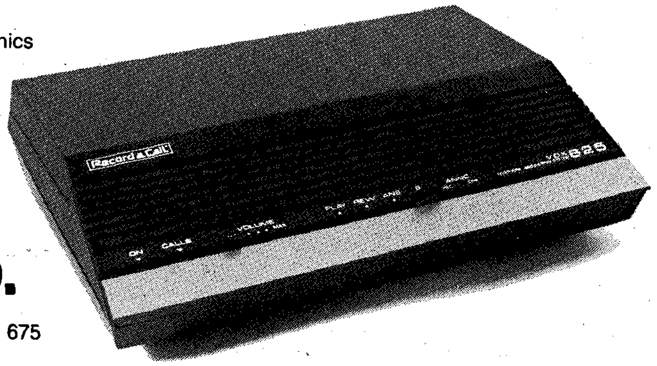

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ple should be allowed to use their imaginations. Mostly what is wanted is the obvious, *but very well done.*" He continues to believe in the intelligence of audiences, though he wonders whether that's his mistake or his strength. He is outspoken about his directorial failures, and bracingly candid about his successes and his pleasure in them. Over and over the diary resounds with his joy in directing theater, opera, or film, but the opposite feeling is there, too: "That is the terror of creative work. Ideas come or don't come. You don't know when, where, or why. You can't make yourself think of a good idea." And he recognizes even that working furiously in the theater may be an attempt "to avoid life."

Though Hall is no more tolerant of critics than the next director—reviews he gets are not favorable or unfavorable but "wonderful" or "awful"—he is himself a pretty good critic on the present evidence. Though he starts with a howler (he thinks Albee's ghastly *All Over* is "a superb play. Here I know the critics are wrong"), his opinions on plays (except those he directed—various Pinters, Ayckbourns, *Amadeus*) are often unconventional yet shrewd, his more standard ideas still imposing in the fervor with which he champions works (*Spring's Awakening, Brand, The Cherry Orchard,* which is "the most wonderful play ever") or demolishes them (*A Little Night Music, Sweeney Todd, Evita,* Robert Wilson's theater pieces).

And then there are the anecdotes, often affectionate (always so about Ralph Richardson, who comes enchantingly, idiosyncratically alive in these pages) and sometimes naughty and indiscreet. There are deft vignettes here of Yevtushenko ("an egomaniac clown"), Edward Bond (a socialist who behaves like the worst totalitarian), Vanessa Redgrave, truer on the stage than in life, Kissinger making an inhuman speech, and many, many others. But few people come off really badly except Laurence Olivier and John Dexter and, to a lesser extent, Kenneth Tynan, Jonathan Miller, and Michael Blakemore—the last surely nicer than Hall makes him out. None of this would matter if Hall, while accusing himself of various things in a general way, did not come out so well in most specifics. About his marital and extramarital doings he is rather reticent, though about his intrigues—such as trying to lure Terry Hands away from the R.S.C.—he is more outspoken and self-damaging than he realizes. There are other sticky aspects to *Peter Hall's Diaries,* and the English in them (uncorrected by either the British or American publisher) is often execrable. But the man can observe, think, write pointedly, and gossip flavorously. You can disagree with quite a bit, disapprove of some, but resist very little. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

Cameras and More

THIS LITTLE STORE HAS 35-MM. CAMERAS on sale: Canon Snappy-20, with automatic advance, rewind, loading, and flash, list $115, now $79.95; new Canon T-50, with reflex, autoloading, advance, rewind, list $299.95, here $178.95; Sony Walkman WM-10, list $99.95, here $78.95; Sony Walkman WM-F10, with F.M. radio, list $129.95, here $99.95; weatherproof Sony Walkman Sport SRF-5, with F.M. stereo, list $64.95, here $54.95; tiny Aiwa CR-02 A.M.-F.M. radio, list $69.95, here $59.95. Also on sale: Ray-Ban Wayfarers sunglasses, in four colors, list $39.95, here $29.95; Porsche Carrera sunglasses, in black, with an extra set of lenses for brightest light, list $130, here $74.95; wafer-thin solar Canon Flash Card calculator, list $29.95, here $17.95; Zykkor credit-card calculator with memory, list $14.95, here $7.95; Sanyo TH-1015 cordless phone, with redial, list $99.95, here $74.95; Zykkor telephone with redial, mute, and hanger, list $19.95, here $9.95; Seiko ST-W018P, women's Rolex-look-alike day-date wristwatch, list $189.95, here $89.95; and much more. Film developing by Kodak, 20 percent off. American Express (A.E.), Carte Blanche (C.B.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.) accepted; exchanges possible. *510 Madison Cameras and Electronics, 510 Madison Ave., near 53rd St. (752-0520); Mon.–Sat. 9:30 a.m.–6:30 p.m.; through 5/31.*

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SOME TOP-LABEL DESIGNER CLOTHING, in the latest spring styles, is greatly discounted here. For women, sizes 4–14: linen blouses, with mother-of-pearl buttons, retail $60, here $19; brightly colored cotton-knit coordinates, including dresses, jackets, tops, pants, and slim or full skirts, retail $30–$85, here $12–$35; cotton oversize jumpsuits and coats, cotton-knit coordinates, and cotton dresses, retail $54–$130, here $27–$65; linen dresses, some fitted, some chemises, in solids and two-tones, retail $130, here $49; pure-silk crêpe de Chine blouses in fifteen styles, suit blouses, and matching skirts, retail $90–$120, here $24–$39; Silk Elegance polyester crêpe de Chine blouses in assorted styles and colors, retail $38–$46, here $15; a Japanese-influenced spring collection of separates in a variety of textured fabrics, retail $46–$86, here $26–$49; a dress-and-sportswear group in neutral-tone sweatshirting, including ankle pants, dresses, skirts, shorts, and novelty tops, retail $18–$60, here $10–$29. Showroom sample separates (sizes 4, 6, and 8) in linen, silk, silk blends, and cotton, retail $102–$250, here $29–$49; and much more. One- and two-of-a-kind winter leftovers, now 90 percent off retail. A.E., M.C., V., checks accepted; exchanges possible (except on winter merchandise). *The New Store, 289 Seventh Ave., near 27th St. (741-1077); Mon.–Fri. 10 a.m.–8 p.m., Sat. and Sun. till 6:30 p.m.; while stock lasts.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Warehouse Sale

A JOINT WAREHOUSE SALE OF ETALAGE furnishing fabrics and wallcoverings and exotic Sirmos furniture and accessories offers overstocked and discontinued items. A few examples from Etalage: Fuchsia, a hand-painted French cotton, list $82.50 a yd., here $27.50; Channel II channel-quilted chintz or flannel, list $37.50 and $42 a yd., respectively, here $13 and $15; a linen-cotton blend, list $22.50 a yd., here $7.50; File, a cotton-acetate blend, list $18 a yd., here $6; Trump, a diamond-quilted linen, list $60 a yd., here $24; Diamonds hand-screened 72-in. natural duck, list $75 a yd., here $25. From Sirmos: twin-size Dynasty bed in white mat finish, with extra footrail, list $2,685, here $1,342.50; Dynasty chair in antique-bamboo finish, list $1,113.75, here $556.87. Half-price items at Sirmos include: African Ashanti bench in whitewash pine finish, retail $877.50, here $438.75; Vineyard table (glass top not included) in French terra-cotta finish, list $1,501.50, here $750.75; Bombay game table in natural-bamboo finish, list $2,227.50, here $1,113.75. Also, Chrysler table lamp, list $414, here $207; Palma mirror in whitewash pine finish, list $975, here $487.50; nineteenth-century Japanese horse (33 in. by 46 in.), in antique terra-cotta finish, list $1,267, here $975; Cash-and-carry only; everything sold as is. Delivery can be arranged at additional cost. *Sirmos & Etalage Warehouse, 47-07 30th Pl., Long Island City (786-5920); Thurs.–Sat. 10 a.m.–4 p.m. By car: 59th St. Bridge to Queens Blvd. north, right onto Van Dam Blvd., right onto 47th, warehouse on the corner of 47th and 30th Pl. By subway: No. 7 Flushing train to 33rd St. and Rawson St., turn right onto Van Dam Blvd., walk to 30th Pl., turn left. Sale 4/5–7 only.*

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A Complete Entertainment Guide for the Week Beginning April 4.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"The Good Fight." #2—Thru Apr. 2: "Throne of Blood"; "The Lower Depths (1957)." Apr. 3: "Viva Las Vegas"; "Jailhouse Rock." Apr. 4-5: "The Lineup"; "The Narrow Margin." Apr. 6-7: "Land of Plenty"; "Nature's Revenge." Apr. 8-9: "Passione d'Amore"; "We All Loved Each Other So Much."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. "The Compleat Beatles."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "Fanny & Alexander." **AGEE ROOM**—"Burroughs."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"And the Ship Sails On."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Apr. 2: "The Boy Friend"; "How to Succeed in Business Without Really Trying." Apr. 3: "Gypsy"; "Camelot." Apr. 4: "Li'l Abner"; "Bye Bye Birdie." Apr. 5: "On a Clear Day You Can See Forever"; "Grease." Apr. 6: "Easy Rider"; "Five Easy Pieces." Apr. 7: "The Graduate"; "Carnal Knowledge." Apr. 8: "Bonnie and Clyde"; "Rebel Without a Cause."

9. **ART—8th St. E. of University Pl.** 473-7014. "El Norte."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Apr. 2: "Le Corbeau"; "Wages of Fear." Apr. 3: "The Secret Six"; "Saratoga." Apr. 4: "Easy Living"; "History Is Made at Night." Apr. 5: "Twentieth Century"; "It Happened at Night." Apr. 6-7: "Sunset Boulevard"; "All About Eve." Apr. 8: "Rain"; "Of Human Bondage."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Apr. 5: "The Return of Martin Guerre"; "Nostalghia."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Apr. 3: "Don't Look Now"; "Rosemary's Baby." Apr. 4-5: "Ikiru"; "Throne of Blood." Apr. 6-11: "Caligula."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Apr. 5: "This Is Spinal Tap." Opening Apr. 6: "Moscow on the Hudson." #2—"Misunderstood."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Silkwood." #2—"The Dresser." #3—"Broadway Danny Rose." #4—Thru Apr. 5: "Basileus Quartet." Beg. Apr. 6 (tent.): "Le Crabe Tambour."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Splash."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Police Academy."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Greystoke: The Legend of Tarzan, Lord of the Apes."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Racing With the Moon."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—Thru Apr. 5: "Footloose." Opening Apr. 6: "Moscow on the Hudson." #2—Thru Apr. 5: "Against All Odds." Opening Apr. 6: "Hard to Hold." #3—"Romancing the Stone."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Apr. 5: "The Ice Pirates." Opening Apr. 6: "Where the Boys Are." #2—"Splash."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. Thru Apr. 5: "The Hotel New Hampshire." Opening Apr. 6: "Moscow on the Hudson."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Romancing the Stone." #3—"Scarface." #4—"Unfaithfully Yours." #5—"Blame It on Rio." #6—"Broadway Danny Rose."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—Thru Apr. 5: "Children of the Corn." Opening Apr. 6: "Up the Creek." #2—582-5070. "Against All Odds."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "The Ten Commandments."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"House by the Cemetery." #2—"Police Academy."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Footloose." **EMBASSY 3**—"Never Cry Wolf." **EMBASSY 4**—"The Big Chill."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Apr. 2: "Throne of Blood"; "Red Beard." Apr. 3-4: "Drums"; "Zulu." Apr. 5-7: "Diamonds Are Forever"; "Live and Let Die." Apr. 8-9: "Saps at Sea"; "Sons of the Desert"; "Chumps at Oxford." #2—Apr. 2-3: "Cruising"; "Querelle." Apr. 4-5: "Siddhartha"; "Steppenwolf." Apr. 6-7: "Saturday Night Fever"; "Staying Alive." Apr. 8: "The Leopard."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Apr. 5: "Alley Cat." Opening Apr. 6: "Hard to Hold." #2—"New York Nights."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Smurfs and the Magic Flute."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Footloose."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Antarctica."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Apr. 5: "Blame It on Rio." Beg. Apr. 6: "Reuben, Reuben."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "And the Ship Sails On."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Police Academy."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715 "Musical Passage."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. New Directors/New Films. (See *Museums, Societies, Etc.*)

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Romancing the Stone."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "My Best Friend's Girl."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Les Compères."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "The Trouble With Harry."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—Thru Apr. 5: "Unfaithfully Yours." Opening Apr. 6: "Where the Boys Are." #2—"Splash."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Terms of Endearment." **CORONET**—"Racing With the Moon."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. Thru Apr. 3: "Le Crabe Tambour." Opening Apr. 4: "The Stone Boy."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Le Bal." **CINEMA II**—753-0774. "The Dresser."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Apr. 5: "Educating Rita." Opening Apr. 6: "Hard to Hold." #2—832-2720. "Misunderstood."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Greystoke: The Legend of Tarzan, Lord of the Apes."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—Thru Apr. 5: "Footloose." Opening Apr. 6: "Moscow on the Hudson." #2—"This Is Spinal Tap."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Revolt of Job."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "The Hotel New Hampshire."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Apr. 5: "Silkwood." Beg. Apr. 6: "Blame It on Rio."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Splash."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—Thru Apr. 5: "Children of the Corn." Opening Apr. 6: "Up the Creek." #2—"Against All Odds."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru Apr. 5: "House by the Cemetery." Opening Apr. 6: "Hard to Hold."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Police Academy." #2—"Misunderstood."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Terms of Endearment." Theater closed Apr. 4.

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"L'Argent." #2—"That Sinking Feeling." #3—"Confidentially Yours."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Entre Nous." #2—"The Trouble With Harry."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Apr. 2: "King Solomon's Mines"; "The Man Who Would Be King." Apr. 3-4: "Death on the Nile"; "Murder on the Orient Express." Apr. 5-7: "Brigadoon"; "Silk Stockings." Apr. 8-10: "The Awful Truth"; "His Girl Friday."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Carmen." #2—"The Dresser."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Misunderstood." #2—"Against All Odds." #3—"Police Academy." #4—"Splash."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Seeing Red." #2—"Broadway Danny Rose."

95. **THALIA—95th St. W. of B'way.** 222-3370. Apr. 2: "Siegfried"; "Kriemhild's Revenge." Apr. 3: "Waiting for Godot"; "Rockaby"; "Film." Apr. 4: "Zatoichi and a Chest of Gold"; "Five Men of Edo." Apr. 5: "Touch of Evil"; "Macbeth (1948)." Apr. 6: "Stolen Kisses"; "The Man Who Loved Women (1977)." Apr. 7: "Swept Away"; "Seven Beauties." Apr. 8: "Parlor, Bedroom and Bath"; Rare Keaton Sound Shorts.

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Apr. 2: "Angelo, My Love"; "Los Olvidados." Apr. 3: "The Woman in the Window"; "Manhunt." Apr. 4: "The Tree of Wooden Clogs." Apr. 5: "Illusion Travels by Streetcar"; "Death in This Garden." Apr. 6: "City of Women"; "Wifemistress." Apr. 7: "The Thing (1951)"; "The Thing (1982)." Apr. 8: "Alien"; "The Day the Earth Stood Still."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"New York Nights." #2—"Splash." #3—Thru Apr. 5: "Silkwood." Beg. Apr. 6 (tent.): "This Is Spinal Tap." #4—Thru Apr. 5: "El Norte." Opening Apr. 6: "Up the Creek."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Apr. 5: "House by the Cemetery." Beg. Apr. 6: "Children of the Corn."

Museums, Societies, Etc.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $4; students, senior citizens & members $3. Apr. 6, 8 p.m.: "My Memories of Old Beijing" (1982) by Wu Yigong.

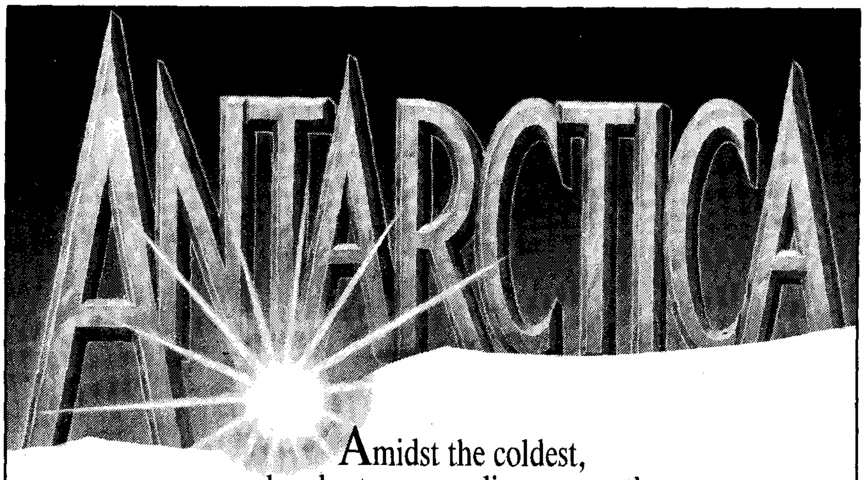
ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $4; video only $2. Apr. 6-7, video program at 6:30 p.m.: "My Neighborhood" by Mitchell Kriegman, "Son of Oil" by Tony Oursler, & "Down in the Rec Room" by Michael Smith. Cartoons That Time Forgot: The Van Beuren Film Studio: Apr. 6, 7:30 p.m.: Introduction: The Van Beuren Irregulars; Apr. 7, 7:30 p.m.: "Aesop's Fables" and the Early Black-and-Whites. Apr. 4, 7:30 p.m. (free): An Evening of International Film, highlighting the works of ten visiting international filmmakers.

BROOKLYN MUSEUM—Eastern Parkway, Brooklyn. 638-5000, ext. 232. Adm. $20; senior citizens & members $15. Apr. 7, 12 noon-9 p.m., & Apr. 8, 12 noon-9:30 p.m.: "Berlin Alexanderplatz" by Rainer Werner Fassbinder.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Apr. 4, 8 p.m.: "The Mark of Zorro" (1920) by Fred Niblo, with Douglas Fairbanks.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution. $3; members $2. Apr. 6, 8 p.m.: Films by Bruce Conner. Apr. 7, 8 p.m.: "Escape Route to Marseilles" by Ingemo Engstrom & Gerhard Theuring. Apr. 8, 8 p.m.: "Messages" (1981-83) & "Short Film Series" (1976-80) by Guy Sherwin.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm.



Amidst the coldest,
harshest surroundings on earth,
this true story celebrates
the mystery and the
warmth of life.

A Twentieth Century-Fox Release Fuji Telecasting/Gakken/Kurahara Productions Presents
ANTARCTICA Starring Ken Takakura Tsunehiko Watase Masako Natsume Keiko Oginome
Music Composed by VANGELIS Executive Producers Hiroshi Furuoka Haruo Shikanai Koreyoshi Kurahara
Produced by Masaru Kakutani Koretsugu Kurahara
Screenplay by Tatsuo Nogami Kan Saji Toshiro Ishido Koreyoshi Kurahara
Director of Photography Akira Shiizuka Directed by Koreyoshi Kurahara

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BEGINS FRIDAY, MARCH 30 AT
THE Ziegfeld A WALTER READE THEATRE
Ave of the Americas on 54th St. · 765-7600

EXCLUSIVE L.A. ENGAGEMENT
BEGINS FRIDAY, APRIL 6 AT THE
PLITT CENTURY PLAZA THEATRE
2040 Ave. of the Stars, Century City

BEFORE THE SUN RISES, BEFORE THE DAY BEGINS,
IN A SINGLE MOMENT A FAMILY CAN BE CHANGED FOREVER.

ROBERT DUVALL
FREDERIC FORREST
GLENN CLOSE
WILFORD BRIMLEY
THE STONE BOY

A JOE ROTH/CHRIS CAIN PRESENTATION THE STONE BOY
Music Composed by JAMES HORNER Associate Producers DANIEL M. FARRELL and DAVID G. HERMELIN
Executive Producer JAMES G. ROBINSON Screenplay by GINA BERRIAULT Produced by JOE ROTH and IVAN BLOCH
Directed by CHRISTOPHER CAIN
PG PARENTAL GUIDANCE SUGGESTED SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN ®
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A CINEMA 5 THEATRE
Cinema 3
59th Street at The Plaza Hotel 752-5959

LOS ANGELES ENGAGEMENT
BEGINS FRIDAY, APRIL 6 AT THE
U.A. CORONET THEATRE
10889 Wellworth Ave., Westwood

$2.50; students & senior citizens $2; members free. Apr. 4, at 1, 3:15, 6 & 8:30 p.m.: "La Guerre d'un seul homme" (1981) by Edgardo Cozarinsky.

GOETHE HOUSE—Fifth Ave. nr. 82nd St. 744-8310. Free tickets available 1 hour prior to screening. Apr. 7, 1 p.m.: "Der Klassen-Feind" (1983) by Peter Stein.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; senior citizens, students & members $3.50. Apr. 7, 8 p.m.: "Repulsion" (1965) by Roman Polanski.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Tribute to Toshiro Mifune. Apr. 6, 7 p.m.: "Storm Over the Pacific" (1960) by Shue Matsubayashi; 9:30 p.m.: "Attack Squadron" (1963) by Matsubayashi. Apr. 7, 1 p.m.: "The Emperor and a General" (1967) by Kihachi Okamoto; 4 p.m.: "The Last Gunfight" (1960) by Okamoto. Apr. 8, 1 p.m.: "Snow Trail" (1947) by Senkichi Taniguchi; 3 p.m.: "The Gambling Samurai" (1960) by Taniguchi.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Apr. 5, 8 p.m.: Recent works by Muntadas.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Apr. 2, 8 p.m.: "The Tin Drum" (1979) by Volker Schlöndorff. Apr. 3-5 & Apr. 9 at 8 p.m., Apr. 6 at 7:45 & 10 p.m., Apr. 7 at 7:30 & 9:45 p.m., Apr. 8 at 3, 5 & 7:30 p.m.: "Carmen" (1983) by Carlos Saura; Apr. 6, 7:30 p.m.: "The Snake Pit" (1948) by Anatole Litvak, with Olivia de Havilland.

NEW DIRECTORS/NEW FILMS—57th St. Playhouse, 57th St. W. of Ave. Americas. 877-1800 ext. 489. Adm. $4; students, senior citizens, Film Society of Lincoln Center & Museum of Modern Art members $3.50. Tickets available, advance sale, at the Museum, 11 W. 53rd St., 11 a.m.-6 p.m. Apr. 2, 6 p.m.: "Skyline" by Fernando Colomo; 8:30 p.m.: "Kukurantumi" by King Ampaw. Apr. 3, 6 p.m.: "Kaddish" by Steven Brand; 8:30 p.m.: "Zappa" by Bille August. Apr. 4, 6 p.m.: "Straight Through the Heart" by Doris Dörrie; 8:30 p.m.: "Skyline." Apr. 5, 6 p.m.: "Zappa"; 8:30 p.m.: "Biquefarre" by Georges Rouquier. Apr. 6, 6 p.m.: "Biquefarre"; 8:30 p.m.: "Sugar Cane Alley" by Euzhan Palcy. Apr. 7, 1 p.m.: "Sugar Cane Alley"; 3:30 p.m.: "The Fiancée"by Günter Reisch & Günther Rücker; 6 p.m.: "Tukana" by Chris Owen; 8:30 p.m.: "Kaddish." Apr. 8, 1 p.m.: "The Terence Davies Trilogy" by Terence Davies; 3:30 p.m.: "Tukana"; 6 p.m.: "The Fiancée"; 8:30 p.m.: "Just a Game" by Brigitte Sauriol.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Apr. 3, 12 noon: "One Way or Another" (1972) by Sara Gomez; 2:30 p.m.: "Borrowed Faces," & "Stages." Apr. 5, 12 noon: "The CIA's Secret Army," with Bill Moyers; 6 p.m.: Faith Hubley shows & discusses her work. Apr. 8, 2 p.m.: "Romeo and Juliet," with the Bolshoi Ballet.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Thru Apr. 8: Tue.-Sun., 6, 8 & 10 p.m., Fri.-Sun., 4 p.m.: "A Woman Without Love" (1951) by Luis Buñuel, & "Petite Confession Filmée" (1980) by Martine Lefevre, with Buñuel & Jean-Claude Carrière. Fri.-Sun., 2 p.m. (free): Program of Oscar-nominated shorts: Fri: Documentary nominees; Sat: Animated nominees; Sun: Live Action nominees.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Apr. 7, 2 p.m.: "Hans Christian Andersen" (1952) by Charles Vidor, with Danny Kaye.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Apr. 6-8, 6 & 9 p.m.: "All the Boys Are Called Patrick" (1957) by Jean-Luc Godard, "Paris Belongs to Us" (1958-60) by Jacques Rivette, & "An Occurence at Owl Creek Bridge" (1962) by Roberto Enrico.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Apr. 8: "Progress (Memory)" (1983-84) by Margia Kramer.

YM & YWHA—92nd St. branch, at 1395 Lexington Ave. 427-4410; Y-Charge: 831-8603. Adm. $6. Apr. 5, 8 p.m.: "The Vulture" (1981) by Yaky Yosha. **Washington Heights & Inwood branch, 54 Nagle Ave.** 569-6200. Adm. $2; members $1.50; children $1-1.50. Apr. 8, 10:30 a.m.: "Rebecca of Sunnybrook Farm" (1938) by Allan Dwan, with Shirley Temple.

YONKERS PUBLIC LIBRARY—Grinton I. Will branch, 1500 Central Park Ave. 337-1500, ext. 20. Adm. $2; senior citizens $1. Apr. 4, 7:30 p.m.: "The Virgin Spring" (1960) by Ingmar Bergman.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Romancing the Stone." #2—"Police Academy." #3—"Splash."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru Apr. 5: "House by the Cemetery." #2—Thru Apr. 5: "The Ice Pirates."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru Apr. 5: "Silkwood." Beg. Apr. 6: "Up the Creek." #2—"Misunderstood."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Splash." #2—"Misunderstood."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Splash." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Police Academy." #4—Thru Apr. 5: "Unfaithfully Yours." Beg. Apr. 6: "Where the Boys Are."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Children of the Corn." #2—"Police Academy."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "The Dresser."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru Apr. 5: "New York Nights." #3—Thru Apr. 5: "Angel."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"Police Academy." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Misunderstood." #4—"Footloose." #5—"Children of the Corn." #6—"Splash." #7—"House by the Cemetery." #8—"Against All Odds." #9—"New York Nights." #10—Thru Apr. 5: "The Ice Pirates." Beg. Apr. 6: "Moscow on the Hudson."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Splash." #3—"Police Academy." #4—"New York Nights." #5—Thru Apr. 5: "Misunderstood." Beg. Apr. 6: "Hard to Hold."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Children of the Corn." #2—"Educating Rita."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Romancing the Stone." #2—Thru Apr. 5: "Splash." Beg. Apr. 6: "Up the Creek."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Footloose." #2—"Terms of Endearment." #3—"Against All Odds."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru Apr. 5: "Unfaithfully Yours." Beg. Apr. 6: "Where the Boys Are." #3—"Police Academy." #4—"Misunderstood."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Police Academy." #2—Thru Apr. 5: Russian films. Beg. Apr. 6: "Moscow on the Hudson." #3—"New York Nights." #4—Thru Apr. 5: "Children of the Corn." Beg. Apr. 6: "Up the Creek."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Program unavailable.

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Splash." #3—Thru Apr. 5: "Children of the Corn." Beg. Apr. 6: "Hard to Hold."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—"Misunderstood." #2—"Splash."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Footloose." #2—"Against All Odds."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"Misunderstood." #2—"Unfaithfully Yours." #3—Thru Apr. 5: "House by the Cemetery." Beg. Apr. 6: "Where the Boys Are." #4—"Police Academy."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Romancing the Stone." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Against All Odds." #4—"Splash."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "New York Nights."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Apr. 5: "Broadway Danny Rose." #2—Thru Apr. 5: "Never Cry Wolf."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Police Academy." #2—Thru Apr. 5: "New York Nights." Beg. Apr. 6: "Hard to Hold." #3—Thru Apr. 5: "House by the Cemetery." Beg. Apr. 6: "Up the Creek."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru Apr. 5: "Footloose." Beg. Apr. 6: "Where the Boys Are." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Splash." #2—Thru Apr. 5: "Against All Odds." Beg. Apr. 6: "Moscow on the Hudson."

304. **NEW DORP—LANE—** 351-2110. Thru Apr. 5: "Never Cry Wolf." Beg. Apr. 6: "Terms of Endearment."

305. **NEW DORP—RAE—** 979-0444. #1—"Police Academy." #2—"The Ice Pirates."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Misunderstood." #2—"Romancing the Stone."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Police Academy." #2—Thru Apr. 5: "Unfaithfully Yours." Beg. Apr. 6: "Up the Creek."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "House by the Cemetery."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—Thru Apr. 5: "New York Nights." Beg. Apr. 6: "Where the Boys Are." #2—"Police Academy." #3—Thru Apr. 5: "Alley Cat." Beg. Apr. 6: "Hard to Hold."#4—"Greystoke: The Legend of Tarzan, Lord of the Apes."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Police Academy." #2—"Against All Odds."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Splash." #2—"Misunderstood." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes." #4—Thru Apr. 5: "The Right Stuff." Beg. Apr. 6: "Where the Boys Are."

407. **DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Romancing the Stone." #3—"New York Nights." #4—"Romancing the Stone." #5—Thru Apr. 5: "Unfaithfully Yours." Beg. Apr. 6: "Reuben, Reuben." #6—"Footloose." #7—Thru Apr. 5: "Broadway Danny Rose." Beg. Apr. 6: "Up the Creek."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Footloose." #2—"Children of the Corn."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—Thru Apr. 5: "House by the Cemetery." #2—"Against All Odds."

411. **FLUSHING—RKO KEITHS—Northern Blvd at Main St.** 353-4000. #1—"Splash." #2—"House by the Cemetery." #3—"New York Nights."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru Apr. 5: "Against All Odds." Beg. Apr. 6: "Where the Boys Are." #3—"Police Academy."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1 & #2—"Romancing the Stone." #3—Thru Apr. 5: "The Ice Pirates." Beg. Apr. 6: "Up the Creek." #4—Thru Apr. 5: "Children of the Corn." Beg. Apr. 6: "Hard to Hold."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"Broadway Danny Rose." #2—Thru Apr. 5: "Local Hero"; "Zelig."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru Apr. 5: "Broadway Danny Rose." #2—Thru Apr. 5: "Silkwood."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"New York Nights."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Terms of Endearment."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Splash." #2—"Police Academy." #3—Thru Apr. 5: "Unfaithfully Yours." Beg. Apr. 6: "Where the Boys Are." #4—Thru Apr. 5: "Alley Cat." Beg. Apr. 6: "Hard to Hold."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—Thru Apr. 5: "House by the Cemetery." Beg. Apr. 6: "Where the Boys Are." #2—"Splash." #3—Thru Apr. 5: "The Dresser." Beg. Apr. 6: "Hard to Hold." #4—"New York Nights." #5—"Greystoke: The Legend of Tarzan, Lord of the Apes."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Misunderstood." #2—"Terms of Endearment."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. Thru Apr. 5: "Never Cry Wolf." Beg. Apr. 6: "Where the Boys Are."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—Thru Apr. 5: "House by the Cemetery." Beg. Apr. 6: "Up the Creek." #2—Thru Apr. 5: "The Ice Pirates." Beg. Apr. 6: "Against All Odds." #3—Thru Apr. 5: "Children of the Corn."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. Thru Apr. 5: "New York Nights." Beg. Apr. 6: "Hard to Hold."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"Police Academy." #2—"Misunderstood." #3—Thru Apr. 5: "Splash." Beg. Apr. 6: "Where the Boys Are."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Apr. 5: "Broadway Danny Rose." Beg. Apr. 6: "Blame It on Rio."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Apr. 5: "Broadway Danny Rose."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Apr. 5: "New York Nights." Beg. Apr. 6: "Hard to Hold." #2—"Police Academy."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Apr. 5: "Gorky Park."

443. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy. 699-4700. #1—"Never Cry Wolf." #2—"The Ice Pirates." #3—"Against All Odds."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—"Misunderstood." #2—Thru Apr. 5: "Lassiter"; "Risky Business."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—Thru Apr. 5: "Silkwood." #2—Thru Apr. 5: "The Ice Pirates."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Misunderstood." #2—Thru Apr. 5: "The Dresser." Beg. Apr. 6: "Where the Boys Are."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. #1—Thru Apr. 5: "Never Cry Wolf." Beg. Apr. 6: "Up the Creek." #2—Thru Apr. 5: "Against All Odds." Beg. Apr. 6: "Moscow on the Hudson."

501. BALDWIN—RKO— 223-9230. Thru Apr. 5: "Footloose." Beg. Apr. 6: "Where the Boys Are."

502. BELLEROSE—RKO— 775-1351. Thru Apr. 3: "Star 80." Beg. Apr. 4: "Gorky Park."

511. EAST MEADOW—FLICK— 794-8008. #1—Thru Apr. 5: "The Ice Pirates." #2—Thru Apr. 5: "Tank."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Police Academy." #2—"Splash." #3—"New York Nights." #4—"Greystoke: The Legend of Tarzan, Lord of the Apes."

517. FLORAL PARK—RKO FLORAL— 352-2280. Thru Apr. 5: "Splash." Beg. Apr. 6: "Moscow on the Hudson."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Misunderstood." #2—Thru Apr. 5: "New York Nights."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"Romancing the Stone." #2—"Terms of Endearment." #3—"Police Academy."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "Greystoke: The Legend of Tarzan, Lord of the Apes."

523. GREAT NECK—SQUIRE— 466-2020. #1—"Police Academy." #2—"Misunderstood." #3—Thru Apr. 5: "New York Nights." Beg. Apr. 6: "Where the Boys Are."

524. HEWLETT—RKO— 791-6768. Thru Apr. 3: "Star 80." Beg. Apr. 4: "Gorky Park."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—Thru Apr. 5: "The Dresser." Beg. Apr. 6: "Splash." #2—Thru Apr. 5: "The Ice Pirates." Beg. Apr. 6: "Hard to Hold."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "New York Nights." **SOUTH**—Thru Apr. 5: "Unfaithfully Yours." Beg. Apr. 6: "Reuben, Reuben."

529. LAWRENCE—RKO— 371-0203. #1—"Footloose." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Splash."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru Apr. 5: "Silkwood." Beg. Apr. 6: "Blame It on Rio." #2—"Broadway Danny Rose."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Racing With the Moon." #2—"This Is Spinal Tap." #3—"The Hotel New Hampshire." #4—"Children of the Corn." #5—"Footloose." #6—"Against All Odds."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Misunderstood." #2—"New York Nights." #3—Thru Apr. 5: "Fanny & Alexander." Beg. Apr. 6: "Up the Creek." #4—Thru Apr. 5: "Children of the Corn." Beg. Apr. 6: "Where the Boys Are."

534. LYNBROOK—STUDIO ONE— 599-1444. "The Dresser."

535. MALVERNE—TWIN— 599-6966. #1—Thru Apr. 5: "Silkwood." Beg. Apr. 6: "Blame It on Rio." #2—"Broadway Danny Rose."

536. MANHASSET—MANHASSET— 627-7887. #1—"Splash." #2—"Educating Rita." #3—Thru Apr. 5: "El Norte." Beg. Apr. 6: "Hard to Hold."

537. MANHASSET—RKO CINEMA— 627-1300. "Terms of Endearment."

540. MASSAPEQUA—PEQUA— 799-6464. "Police Academy."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru Apr. 5: "Unfaithfully Yours." Beg. Apr. 6: "Reuben, Reuben." #3—"Splash." #4—Thru Apr. 5: "Children of the Corn." Beg. Apr. 6: "Moscow on the Hudson." #5—Thru Apr. 5: "Against All Odds." Beg. Apr. 6: "Where the Boys Are." #6—"Misunderstood." #7—Thru Apr. 5: "Footloose." Beg. Apr. 6: "Hard to Hold."

542. MERRICK—GABLES— 546-0734. Thru Apr. 5: "Broadway Danny Rose." Beg. Apr. 6: "Blame It on Rio."

543. MERRICK—HOLIDAY PARK— 546-1271. Thru Apr. 5: "Over the Brooklyn Bridge."

545. NEW HYDE PARK—HERRICKS— 747-0555. Thru Apr. 5: "Yentl." Beg. Apr. 6: "Up the Creek."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Apr. 5: "Silkwood." Beg. Apr. 6: "The Right Stuff." #2—Thru Apr. 5: "Against All Odds." Beg. Apr. 6: "Blame It on Rio."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Apr. 5: "Broadway Danny Rose." Beg. Apr. 6: "The Right Stuff."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Apr. 5: "Broadway Danny Rose." Beg. Apr. 6: "Blame It on Rio." #2—Thru Apr. 5: "Silkwood." Beg. Apr. 6 (tent.): "Terms of Endearment."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—Thru Apr. 5: "Children of the Corn." Beg. Apr. 6: "Moscow on the Hudson." #2—Thru Apr. 5: "Against All Odds." Beg. Apr. 6: "Up the Creek."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. "Greystoke: The Legend of Tarzan, Lord of the Apes."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"Terms of Endearment." #2—"Footloose."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Never Cry Wolf." #3—Thru Apr. 5: "Children of the Corn." Beg. Apr. 6: "Up the Creek."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Apr. 5: "Silkwood." Beg. Apr. 6 (tent.): "Terms of Endearment."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "Police Academy."

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558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—Thru Apr. 5: "The Ice Pirates." Beg. Apr. 6: "Hard to Hold." #2—"House by the Cemetery."

559. ROSLYN—ROSLYN— 621-8488. #1—Thru Apr. 5: "Against All Odds." Beg. Apr. 6: "Moscow on the Hudson." #2—Thru Apr. 5: "The Dresser."

561. SYOSSET—SYOSSET— 921-5810. #1—Thru Apr. 5: "Splash." Beg. Apr. 6: "Hard to Hold." #2—"Misunderstood." #3—"Police Academy."

562. SYOSSET—UA CINEMA 150— 364-0700. "Romancing the Stone."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. #1—Thru Apr. 5: "Unfaithfully Yours." Beg. Apr. 6: "Reuben, Reuben." #2—Thru Apr. 5: "Blame It on Rio." Beg. Apr. 6: "Where the Boys Are." #3—"Romancing the Stone."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Footloose." #2—"Against All Odds"; "Children of the Corn." #3—"Misunderstood." #4—"House by the Cemetery." #5—"Police Academy." #6—"Greystoke: The Legend of Tarzan, Lord of the Apes." #7—"Splash." #8—"Racing With the Moon." #9—"New York Nights." #10—"This Is Spinal Tap." #11—Thru Apr. 5: "The Ice Pirates." Beg. Apr. 6: "Moscow on the Hudson."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Apr. 5: "House by the Cemetery." #2—Thru Apr. 5: "Broadway Danny Rose."

571. WANTAGH—RKO— 781-6969. "New York Nights."

574. WESTBURY—WESTBURY— 333-1911. #1—"Tender Mercies." #2—Thru Apr. 5: "The Beggar's Opera." Beg. Apr. 6: "Fidelio."

Suffolk County

601. BABYLON—BABYLON— 669-3399. "New York Nights."

602. BABYLON—RKO— 669-0700. #1—"Romancing the Stone." #2—Thru Apr. 5: "House by the Cemetery." Beg. Apr. 6: "Moscow on the Hudson."

603. BABYLON—SOUTH BAY— 587-7676. #1—"Misunderstood." #2—"Footloose." #3—"Terms of Endearment."

604. BAY SHORE—CINEMA— 665-1722. Thru Apr. 5: "Unfaithfully Yours." Beg. Apr. 6: "Reuben, Reuben."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Children of the Corn." #2—"Police Academy."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Apr. 5: "Hot Dog. . .The Movie." Beg. Apr. 6: "Blame It on Rio."

612. CENTER MORICHES—CENTER— 878-2100. Thru Apr. 5: "Never Cry Wolf."

613. CENTEREACH—CENTEREACH— 588-0088. Thru Apr. 5: "Silkwood."

615. COMMACK—MAYFAIR— 543-0707. Thru Apr. 5: "The Night of the Shooting Stars."

616. COMMACK—MULTIPLEX— 462-6953. #1—"Misunderstood." #2—"Splash." #3—"New York Nights." #4—"Children of the Corn." #5—"The Ice Pirates." #6—"Police Academy." #7—"Greystoke: The Legend of Tarzan, Lord of the Apes." #8—"Terms of Endearment." #9—"Footloose." #10—"House by the Cemetery."

617. COMMACK—RKO— 499-4545. #1—Thru Apr. 5: "Against All Odds." Beg. Apr. 6: "Moscow on the Hudson." #2—"Unfaithfully Yours."

621. CORAM—PINE— 698-6442. #1—"Splash." #2—"Misunderstood."

622. DEER PARK—DEER PARK— 667-2440. "Greystoke: The Legend of Tarzan, Lord of the Apes."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"Splash." #2—"Police Academy." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes." #4—"Romancing the Stone." #5—Thru Apr. 5: "Fanny & Alexander." Beg. Apr. 6: "Where the Boys Are."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "The Dresser."

627. EAST SETAUKET—RKO FOX— 473-2400. "The Ice Pirates."

628. ELWOOD—ELWOOD— 499-7800. #1—"Police Academy." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—Thru Apr. 5: "New York Nights." Beg. Apr. 6: "Hard to Hold." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—Thru Apr. 5: "Splash." Beg. Apr. 6: "Moscow on the Hudson." #2—Thru Apr. 5: "The Ice Pirates." Beg. Apr. 6: "Where the Boys Are." #3—"New York Nights." #4—Thru Apr. 5: "House by the Cemetery." Beg. Apr. 6: "Hard to Hold."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "Police Academy."

634. HUNTINGTON—RKO YORK— 421-3911. "Greystoke: The Legend of Tarzan, Lord of the Apes."

635. ISLIP—ISLIP— 581-5200. #1—Thru Apr. 5: "Splash." #2—Thru Apr. 5: "The Ice Pirates." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "Splash."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Apr. 5: "Never Cry Wolf."

639. LINDENHURST—LINDENHURST— 888-5400. Thru Apr. 5: "Broadway Danny Rose." Beg. Apr. 6: "Blame It on Rio."

640. MATTITUCK—MATTITUCK— 298-4405. #1—Thru Apr. 5: "Footloose." Beg. Apr. 6: "Where the Boys Are." #2—Thru Apr. 5: "Terms of Endearment." Beg. Apr. 6: "Moscow on the Hudson." #3—"Misunderstood."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—"Splash." #2—Thru Apr. 5: "The Ice Pirates."

644. NORTHPORT—NORTHPORT— 261-8600. Thru Apr. 5: "Broadway Danny Rose." Beg. Apr. 6: "Blame it on Rio."

645. OAKDALE—OAKDALE— 589-8118. Thru Apr. 5: "Silkwood." Beg. Apr. 6 (tent.): "Blame It on Rio."

648. PATCHOGUE—PATCHOGUE— 475-0601. #1—"Splash." #2—"Romancing the Stone." #3—Thru Apr. 5: "Terms of Endearment." Beg. Apr. 6: "Where the Boys Are."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—Thru Apr. 5: "Against All Odds." Beg. Apr. 6: "Moscow on the Hudson." #2—"House by the Cemetery."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—Thru Apr. 5: "Footloose." Beg. Apr. 6: "Up the Creek." #2—"Misunderstood."

653. PORT JEFFERSON—MINI EAST— 928-6555. "Police Academy." **WEST**—Thru Apr. 5: "New York Nights." Beg. Apr. 6: "Hard to Hold."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Apr. 3: "Star 80." Beg. Apr. 4: "Gorky Park."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Apr. 5: "Children of the Corn."

657. SAG HARBOR—SAG HARBOR— 725-0010. Thru Apr. 5: "The Return of Martin Guerre." Beg. Apr. 6: "Dear Maestro."

658. SAYVILLE—SAYVILLE— 589-0232. #1—Thru Apr. 5: "Children of the Corn." #2—Thru Apr. 5: "The Ice Pirates." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes."

660. SHIRLEY—TWIN— 281-4466 #1—Thru Apr. 5: "House by the Cemetery." Beg. Apr. 6: "The Final Terror." #2—Thru Apr. 5: "Never Cry Wolf." Beg. Apr. 6: "Against All Odds."

662. SMITHTOWN—SMITHTOWN— 265-1551. "Romancing the Stone."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru Apr. 5: "Terms of Endearment." Beg. Apr. 6: "Up the Creek." #2—"Misunderstood." #3—Thru Apr. 5: "Against All Odds." Beg. Apr. 6: "Moscow on the Hudson."

664. STONY BROOK—LOEWS— 751-2300. #1—"Against All Odds." #2—"Children of the Corn." #3—"Footloose."

666. WEST ISLIP—TWIN— 669-2626. #1—Thru Apr. 5: "Silkwood." Beg. Apr. 6: "Blame It on Rio." #2—Thru Apr. 5: "Broadway Danny Rose." Beg. Apr. 6: "Against All Odds."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru Apr. 5: "Footloose." Beg. Apr. 6: "Hard to Hold."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. #1—Thru Apr. 5: "Footloose." Beg. Apr. 6: "Up the Creek." #2—Tent.: "Splash."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "Greystoke: The Legend of Tarzan, Lord of the Apes."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"Splash." #2—Thru Apr. 5: "Children of the Corn." Beg. Apr. 6: "Hard to Hold." #3—Thru Apr. 5: "The Ice Pirates." Beg. Apr. 6: "Where the Boys Are."

704. DOBBS FERRY—PICKWICK— 693-7727. Program unavailable.

705. GREENBURGH—CINEMA 100— 946-4680. #1—Thru Apr. 5: "Splash." Beg. Apr. 6: "Where the Boys Are." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

707. HARRISON—SILVER SCREEN— 835-2961. Thru Apr. 6: "La Balance." Apr. 7-10: "Experience Preferred. . .but Not Essential."

708. HARTSDALE—CINEMA— 428-2200. #1—Thru Apr. 5: "The Ice Pirates." Beg. Apr. 6: "Reuben, Reuben." #2—"Police Academy." #3—"Misunderstood." #4—Thru Apr. 5: "Against All Odds." Beg. Apr. 6: "Moscow on the Hudson."

709. LARCHMONT—PLAYHOUSE— 834-3001. "Misunderstood."

710. MAMARONECK—PLAYHOUSE— 698-2200. #1—"Police Academy." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—Thru Apr. 5: "The Ice Pirates." Beg. Apr. 6: "Hard to Hold." #4—"Against All Odds."

711. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"Police Academy." #2—Thru Apr. 5: "Against All Odds." Beg. Apr. 6: "Moscow on the Hudson."

713. NEW ROCHELLE—LOEWS— 632-1700. #1—"Against All Odds." #2—"Children of the Corn."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—Thru Apr. 5: "House by the Cemetery." Beg. Apr. 6: "Hard to Hold." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—Thru Apr. 5: "Footloose." Beg. Apr. 6: "Where the Boys Are." #4—"Splash." #5—"New York Nights."

715. NEW ROCHELLE—TOWN— 632-4000. "Police Academy."

716. OSSINING—ARCADIAN— 941-5200. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Police Academy."

717. PEEKSKILL—BEACH— 737-6262. #1—Thru Apr. 5: "New York Nights." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Splash." #4—Thru Apr. 5: "The Ice Pirates."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—Thru Apr. 5: "Footloose." #2—"Romancing the Stone." #3—"Police Academy." #4—Thru Apr. 5: "Against All Odds." Beg. Apr. 6: "Moscow on the Hudson."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Apr. 5: "Broadway Danny Rose."

721. PLEASANTVILLE—ROME— 769-0720. #1—"Splash." #2—"Terms of Endearment."

722. RYE—RYE RIDGE— 939-8177. #1—Thru Apr. 5: "Footloose." Beg. Apr. 6: "Where the Boys Are." #2—Thru Apr. 5: "The Dresser." Beg. Apr. 6: "Up the Creek."

723. SCARSDALE—FINE ARTS— 723-6699. Thru Apr. 5: "El Norte." Beg. Apr. 6: "Reuben, Reuben."

724. SCARSDALE—PLAZA— 725-0078. Thru Apr. 5: "Broadway Danny Rose." Beg. Apr. 6: "Blame It on Rio."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Footloose." #2—Thru Apr. 5: "New York Nights." Beg. Apr. 6: "Up the Creek."

728. WHITE PLAINS—UA CINEMA— 946-2820. "Romancing the Stone."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Romancing the Stone."

731. YONKERS—KENT— 237-3440. #1—Thru Apr. 5: "Silkwood." Beg. Apr. 6: "Where the Boys Are." #2—Thru Apr. 5: "House by the Cemetery." Beg. Apr. 6 (tent.): "Hard to Hold."

732. YONKERS—MOVIELAND— 793-0002. #1—"Police Academy." #2—"New York Nights." #3—"Misunderstood." #4—Thru Apr. 5: "Unfaithfully Yours." Beg. Apr. 6: "Reuben, Reuben."

733. YONKERS—PARK HILL— 969-4477. #1—Thru Apr. 5: "House by the Cemetery." #2—Thru Apr. 5: "New York Nights." #3—"Caligula."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—Thru Apr. 5: "Never Cry Wolf." #2—"Misunderstood."

Rockland County

43. **NANUET–MALL–** 623-6336. Program unavailable.

44. **NANUET–ROUTE 59–** 623-3355. "Splash."

45. **NANUET–THE MOVIES–** 623-0211. #1–"Misunderstood." #2–Thru Apr. 5: "The Ice Pirates." Beg. Apr. 6: "Moscow on the Hudson." #3–"Greystoke: The Legend of Tarzan, Lord of the Apes." #4–"Against All Odds." #5–"Footloose."

46. **NEW CITY–TOWN–** 634-5100. #1–"Greystoke: The Legend of Tarzan, Lord of the Apes." #2–Thru Apr. 5: "The Dresser." Beg. Apr. 6: "Up the Creek."

47. **NEW CITY–UA CINEMA 304–** 634-8200. #1–"Police Academy." #2–Thru Apr. 5: "New York Nights." Beg. Apr. 6: "Reuben, Reuben."

48. **NYACK–CINEMA EAST–** 358-6631. "Romancing the Stone."

51. **PEARL RIVER–CENTRAL–** 735-2530. "Terms of Endearment."

52. **PEARL RIVER–PEARL RIVER–** 735-6500. "Children of the Corn."

54. **SPRING VALLEY–CINEMA 45–** 352-1445. Program unavailable.

55. **STONY POINT–9 W CINEMA–** 942-0303. Thru Apr. 5: "Never Cry Wolf."

56. **SUFFERN–LAFAYETTE–** 357-6030. "This Is Spinal Tap."

58. **WEST HAVERSTRAW–PLAZA–** 947-2220. "Children of the Corn."

Connecticut

(Area Code 203)
Fairfield County

73. **BROOKFIELD–FINE ARTS–** 775-0070. #1–"Romancing the Stone." #2–Thru Apr. 5: "Tank."

74. **DANBURY–CINE–** 743-2200. #1–"Racing With the Moon." #2–"Misunderstood." #3–Thru Apr. 5: "Children of the Corn." Beg. Apr. 6: "Moscow on the Hudson."

75. **DANBURY–CINEMA–** 748-2923. #1–Thru Apr. 5: "The Ice Pirates." Beg. Apr. 6: "Where the Boys Are." #2–"Footloose."

77. **DANBURY–PALACE–** 748-7496. #1–"Police Academy." #2–"Splash." #3–"Greystoke: The Legend of Tarzan, Lord of the Apes."

78. **DARIEN–PLAYHOUSE–** 655-0100. "Romancing the Stone."

79. **FAIRFIELD–COMMUNITY–** 255-6555. #1–"Police Academy." #2–"Splash."

80. **FAIRFIELD–COUNTY–** 334-1411. "Greystoke: The Legend of Tarzan, Lord of the Apes."

81. **GREENWICH–CINEMA–** 869-6030. #1–"Romancing the Stone." #2–"This Is Spinal Tap."

82. **GREENWICH–PLAZA–** 869-4030. #1–"Racing With the Moon." #2–Thru Apr. 5: "The Hotel New Hampshire." Beg. Apr. 6: "Moscow on the Hudson." #3–"Misunderstood."

83. **NEW CANAAN–PLAYHOUSE–** 966-0600. "Police Academy."

84. **NORWALK–CINEMA–** 838-4504. #1–"Police Academy." #2–"Against All Odds."

88. **SOUTH NORWALK–SONO–** 866-9202. Thru Apr. 3: "Boat People." Apr. 4-6: "Nostalghia." Apr. 7-10: "Basileus Quartet."

89. **SPRINGDALE–STATE–** 325-0250. "Terms of Endearment."

90. **STAMFORD–AVON–** 324-9205. #1–"Splash." #2–Thru Apr. 5: "House by the Cemetery." Beg. Apr. 6: "Up the Creek."

91. **STAMFORD–CINEMA–** 324-3100. #1–"Footloose." #2–"Greystoke: The Legend of Tarzan, Lord of the Apes." #3–"Against All Odds."

92. **STAMFORD–RIDGEWAY–** 323-5000. #1–"Police Academy." #2–Thru Apr. 5: "The Ice Pirates." Beg. Apr. 6: "Where the Boys Are."

93. **TRUMBULL–TRANS-LUX–** 374-0462. #1–"Police Academy." #2–Thru Apr. 5: "Against All Odds." Beg. Apr. 6: "Up the Creek." #3–"Misunderstood."

95. **WESTPORT–FINE ARTS–** 227-3324. #1–"Footloose." #2–"Romancing the Stone." #3–227-9619. "Greystoke: The Legend of Tarzan, Lord of the Apes." #4–226-6666. "Misunderstood."

796. **WESTPORT–POST–** 227-0500. "Racing With the Moon."

798. **WILTON–CINEMA–** 762-5678. "Splash."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON–LINCOLN–** 997-6873. #1–Thru Apr. 5: "Footloose." Beg. Apr. 6: "Hard to Hold." #2–"Police Academy." #3–"Greystoke: The Legend of Tarzan, Lord of the Apes."

801. **HARRISON–WARNER–** 482-8550. #1–"Misunderstood." #2–Thru Apr. 5: "House by the Cemetery." Beg. Apr. 6: "Up the Creek."

803. **JERSEY CITY–HUDSON PLAZA–** 433-1100. #1–"Police Academy." #2–"Greystoke: The Legend of Tarzan, Lord of the Apes."

806. **SECAUCUS–LOEWS HARMON COVE–** 866-1000. #1–"Police Academy." #2–"Misunderstood." #3–"Against All Odds." #4–"Children of the Corn."

807. **SECAUCUS–LOEWS MEADOW–** 866-6161. #1–"Greystoke: The Legend of Tarzan, Lord of the Apes." #2–"This Is Spinal Tap." #3–"Splash." #4–"Footloose." #5–"The Hotel New Hampshire." #6–"Terms of Endearment."

809. **WEST NEW YORK–MAYFAIR–** 865-2010. Beg. Apr. 6: "Blame It on Rio."

Essex County

810. **BLOOMFIELD–CENTER–** 748-7900. Thru Apr. 5: "The Ice Pirates." Beg. Apr. 6: "Moscow on the Hudson."

811. **BLOOMFIELD–RKO ROYAL–** 748-3555. #1–"House by the Cemetery." #2–"Police Academy."

813. **CEDAR GROVE–CINEMA 23–** 239-1462. "Splash."

817. **LIVINGSTON–COLONY–** 992-0800. "Greystoke: The Legend of Tarzan, Lord of the Apes."

818. **MAPLEWOOD–MAPLEWOOD–** 763-3100. Thru Apr. 5: "The Dresser." Beg. Apr. 6: "Moscow on the Hudson."

819. **MILLBURN–RKO–** 376-0800. #1–"Misunderstood." #2–"New York Nights."

821. **MONTCLAIR–CLARIDGE–** 746-5564. #1–Thru Apr. 5: "Basileus Quartet." Beg. Apr. 6: "Yentl." #2–Thru Apr. 5: "Broadway Danny Rose." Beg. Apr. 6: "Up the Creek." #3–"Misunderstood."

822. **MONTCLAIR–WELLMONT–** 783-9500. #1–"Footloose." #2–"Greystoke: The Legend of Tarzan, Lord of the Apes." #3–"Children of the Corn."

825. **NUTLEY–FRANKLIN–** 667-1777. #1–Thru Apr. 5: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. Apr. 6: "Hard to Hold." #2–"Splash." #3–Thru Apr. 5: "The Ice Pirates." Beg. Apr. 6: "Where the Boys Are."

827. **UPPER MONTCLAIR–BELLEVUE–** 744-1455. #1–Thru Apr. 5: "The Dresser." Beg. Apr. 6: "Moscow on the Hudson." #2–"Romancing the Stone." #3–Beg. Apr. 6: "Where the Boys Are."

828. **VERONA–VERONA–** 239-0880. "Misunderstood."

830. **WEST ORANGE–ESSEX GREEN–** 731-7755. #1–"Police Academy." #2–Thru Apr. 5: "Unfaithfully Yours." Beg. Apr. 6: "Reuben, Reuben." #3–Thru Apr. 5: "Terms of Endearment." Beg. Apr. 6: "Up the Creek."

Union County

840. **BERKELEY HEIGHTS–BERKELEY–** 464-8888. Thru Apr. 5: "Never Cry Wolf."

841. **CRANFORD–RKO–** 276-9120. #1–"Footloose." #2–"Splash."

842. **ELIZABETH–ELMORA–** 352-3483. Thru Apr. 5: "Silkwood." Beg. Apr. 6: "Blame It on Rio."

846. **LINDEN–TWIN–** 925-9787. #1–Thru Apr. 5: "Children of the Corn." Beg. Apr. 6: "Where the Boys Are." #2–Thru Apr. 5: "House by the Cemetery." Beg. Apr. 6: "Hard to Hold."

848. **ROSELLE PARK–PARK–** 245-0358. Thru Apr. 5: "The Dresser." Beg. Apr. 6: "Never Cry Wolf."

849. **SUMMIT–STRAND–** 273-3900. "Splash."

851. **UNION–FIVE POINTS–** 964-3466. "Police Academy."

852. **UNION–LOST PICTURE SHOW–** 964-4497. Thru Apr. 5: "Footloose."

854. **UNION–RKO–** 686-4373. #1–Thru Apr. 5: "Against All Odds." Beg. Apr. 6: "Moscow on the Hudson." #2–"Terms of Endearment."

857. **WESTFIELD–RIALTO–** 232-1288. #1–Thru Apr. 5: "The Ice Pirates." Beg. Apr. 6: "Hard to Hold." #2–Thru Apr. 5: "Fanny & Alexander." Beg. Apr. 6: "Blame It on Rio." #3–Thru Apr. 5: "New York Nights." Beg. Apr. 6: "Where the Boys Are."

858. **WESTFIELD–TWIN–** 654-4720. #1–"Greystoke: The Legend of Tarzan, Lord of the Apes." #2–Thru Apr. 5: "Broadway Danny Rose." Beg. Apr. 6: "Up the Creek."

Bergen County

860. **BERGENFIELD–BERGENFIELD–** 385-1600. Thru Apr. 5: "Broadway Danny Rose." Beg. Apr. 6: "Hard to Hold."

861. **CLOSTER–CLOSTER–** 768-8800. Thru Apr. 5: "Footloose." Beg. Apr. 6: "Up the Creek."

862. **EDGEWATER–LOEWS SHOWBOAT–** 941-3660. #1–"Footloose." #2–"Greystoke: The Legend of Tarzan, Lord of the Apes." #3–"Children of the Corn." #4–"Against All Odds."

863. **EMERSON–TOWN–** 261-1000. Thru Apr. 5: "The Dresser." Beg. Apr. 6: "Moscow on the Hudson."

864. **FAIR LAWN–HYWAY–** 796-1717. #1–Thru Apr. 5: "The Ice Pirates." Beg. Apr. 6: "Hard to Hold." #2–"New York Nights."

866. **FAIRVIEW–TWIN–** 941-2424. #1–"Splash." #2–"New York Nights."

867. **FORT LEE–LINWOOD–** 944-6900. #1–"Misunderstood." #2–"Police Academy."

868. **FORT LEE–SHARON–** 224-0202. Thru Apr. 5: "Educating Rita." Beg. Apr. 6: "Moscow on the Hudson."

873. **OAKLAND–TWIN–** 337-4478. #1–"Police Academy." #2–Thru Apr. 5: "Broadway Danny Rose." Beg. Apr. 6: "Moscow on the Hudson."

874. **PALISADES PARK–PARK LANE–** 944-1086. #1–Thru Apr. 5: "Silkwood." Beg. Apr. 6: "Blame It on Rio." #2–Thru Apr. 5: "Never Cry Wolf." Beg. Apr. 6: "Against All Odds."

875. **PARAMUS–BERGEN MALL–** 845-4449. "This Is Spinal Tap."

878. **PARAMUS–RKO ROUTE 4–** 487-7909. #1–"Racing With the Moon." #2–"Blame It on Rio." #3–"Terms of Endearment." #4–Thru Apr. 5: "Footloose." Beg. Apr. 6: "Moscow on the Hudson." #5–"Romancing the Stone." #6–Thru Apr. 5: "House by the Cemetery." Beg. Apr. 6: "Reuben, Reuben." #7–Thru Apr. 5: "Against All Odds." Beg. Apr. 6: "Where the Boys Are." #8–"Greystoke: The Legend of Tarzan, Lord of the Apes."

879. **PARAMUS–RKO ROUTE 17–** 843-3830. #1–"Splash." #2–"Misunderstood." #3–"Police Academy."

880. **RAMSEY–CINEMA–** 825-2090. Thru Apr. 5: "The Ice Pirates." Beg. Apr. 6: "Where the Boys Are."

881. **RAMSEY–INTERSTATE–** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK–RIALTO–** 641-2115. Thru Apr. 5: "Broadway Danny Rose." Beg. Apr. 6: "Up the Creek."

885. **RUTHERFORD–WILLIAMS CENTER–** 933-3700. #1–Thru Apr. 5: "Broadway Danny Rose." #2–Thru Apr. 5: "Never Cry Wolf." Beg. Apr. 6: "The Right Stuff."

886. **TEANECK–MOVIE CITY–** 836-3334. #1–Thru Apr. 5: "Silkwood." #2–Thru Apr. 5: "Never Cry Wolf." #3–Thru Apr. 5: "Broadway Danny Rose."

887. **TENAFLY–BERGEN–** 567-0004. "Misunderstood."

888. **WASHINGTON TOWNSHIP–CINEMA–** 666-2221. "Splash."

889. **WESTWOOD–PASCACK–** 664-3200. "Police Academy."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AGAINST ALL ODDS—(2hrs. 5m., '84) A messy, purplish remake of the *film noir* classic, *Out of the Past,* which starred Kirk Douglas, Robert Mitchum, and Jane Greer as the treacherous bitch they both love. In this version, bony, sneering James Woods is a big-time bookie and nightclub owner, and sincere Jeff Bridges a pro-football player whom Woods has got his hooks into. The beautiful but wan Rachel Ward plays the *femme fatale* not as an evil girl but as a confused and wistful heiress with a habit of getting into trouble. The filmmakers merge the love triangle with elements lifted from Polanski's *Chinatown.* Once again, crooked real-estate speculators set a web of corruption that catches everyone. Very serious stuff—if only some of it were halfway plausible! Taylor Hackford's direction is taut but humorless, and though the movie has some of the flavor of the corrupt Los Angeles milieu, the incoherence of the whole project finally gets you down. Written by Eric Hughes. R. 24, 33, 80, 92, 118, 205, 223, 234, 303, 402, 410, 412, 426, 443, 500, 531, 541, 547, 550, 559, 567, 617, 649, 660, 663, 664, 666, 708, 710, 711, 713, 719, 745, 784, 791, 793, 806, 854, 862, 874, 878

AND THE SHIP SAILS ON—(2hrs. 8m., '84) In Italian, Eng. subtitles. The opening of Federico Fellini's new extravaganza is amazing: the cream of pre-World War I European society shows up at a wharf in what appears to be a fidgety silent newsreel. And then, very gradually, Fellini passes from shaky black-and-white to fluent color cinematography; from spooky silence to the reassuring aural detail of a modern soundtrack; from archaic film "document" to period re-creation. The gradual transformation is more than a triumph of cinematic technique—it's a shift in consciousness, as if Fellini had taken us from a dreaming to a waking state. Singing choruses from Verdi's *La Forza del Destino,* the assembled notables board a ship for a cruise devoted to the memory of a dead opera singer. And then the movie declines into a traditional Fellini circus—less noisy, garish, and exhausting than usual, but a circus nonetheless. Famous sopranos, creepy male secretaries, sexually ravenous women, bizarre royalty—all of rich, eccentric, culture-mad Europe is here. But the anecdotes, the bits of magic and fancy don't cohere, except as a mood. Fellini is obviously constructing a grand metaphor for the collapse of European society in the First World War but the details are arbitrary, whimsical, and—alas!—boring. Yet there are brilliant things—a pastiche of opera poses, an amazing stylized battleship. Fellini's visual imagination remains prodigious, even as his grasp of dramatic structure falls into abeyance. With Freddie Jones. PG. 6, 47

ANTARCTICA—(1hr. 52m., '84) A Japanese expedition to the South Pole in 1958 struggles to reach a team of sled dogs that were left chained to an isolated base. English narration. With Kan Takakura, Tsunehiko Watase, Eiji Okada. Dir. Koreyoshi Kurahara. G. 45

BLAME IT ON RIO—(1hr. 40m., '84) An insult. This vacation comedy with sex, starring Michael Caine and Joseph Bologna, seems to have been conceived by a consortium of travel agents. Our heroes pose on the Rio beach with topless girls and fado singers; they dodge sinewy dancers kicking at one another's faces; they dine in beautiful gardens, brushing aside toucans and parrots. In between travelogue shots, Joe Bologna's daughter (Michelle Johnson), a fleshy junior-league temptress who can't keep her bathing suit on, seduces Michael Caine. Poor Caine resists for a while but finally succumbs, on all fours at the beach, staring up at Michelle's big bazooms. The filmmakers' point of view is that any middle-aged man would react the same way, which may be true but doesn't let the cads off the hook for what they've done to Miss Johnson. The seventeen-year-old ex-model, denied a single funny moment, has been turned into a baby slut—a male fantasy of an adoring, compliant girl. Written by Larry Gelbart and Charlie Peters. Dir. Stanley Donen. R. 32, 46, 76, 436, 530, 535, 542, 547, 549, 566, 609, 639, 644, 645, 666, 724, 809, 842, 857, 874, 878

BROADWAY DANNY ROSE—(1hr. 25m., '84) Woody Allen's new comedy is about a small-time Jewish entertainment figure, a loving theatrical manager who lavishes affection on his talentless clients, including Lou Canova (Nick Apollo Forte), a "has-been boy singer" unaccountably riding a nostalgia wave to success in his mid-forties. Danny goes to New Jersey to collect Lou's mistress, the tough-talking Tina (Mia Farrow), and the two of them wind up chased by the Mafia through the swamps of New Jersey and the jungles of Manhattan. This plotting feels a little second-hand, and the casting of gentle Mia Farrow as a Mafia gun moll is a stunt that only half works. The movie is at its best depicting the seedy world of bottom-drawer show-business, and here Woody Allen doesn't go far enough. Wringing laughter out of mediocrity, he keeps his distance. At the same time, his *shlump* routine conceals a good deal of self-regard. Little Danny wins over Tina with his musty wisdom ("Acceptance. Forgiveness. Love."), a dé- nouement that not even Damon Runyon, Broadway fabulist and designer of improbable matches, could have imagined. Black-and-white cinematography by Gordon Willis. PG. 16, 32, 93, 236, 407, 414, 416, 436, 438, 530, 535, 542, 548, 549, 570, 639, 644, 666, 720, 724, 821, 858, 860, 873, 882, 885, 886

★ **BURROUGHS**—(1hr. 26m., '84) A vivacious and scary documentary portrait of William S. Burroughs, author of *Naked Lunch, Nova Express,* and many other books. Burroughs, the rhapsodist of violent gay sex, chronicler of the hallucinated highs and consciousness-shattering lows of heroin, and father to the Beats, cultivates an ironically formal and elegant manner—white shirt, tie, immaculately tailored suit, and smallish hat. His masklike cool makes him the farthest-out hipster of all, and at the age of 70 he's discovered a new audience for his work—the kids at punk clubs who listen raptly to his most hilariously paranoid passages. Surely Burroughs's strength is linked to his love of performing, which is given ample representation here. The director, Howard Brookner, gives us a feeling for the shape of Burroughs's life, the nature of his work, his influence on other writers and friends. In a chilling moment, Burroughs recounts how, in 1957, he killed his wife in a "shooting accident," an act which, Allen Ginsberg tells us, freed Burroughs to write. In a roundabout way, the movie is a celebration of murder as creativity. 5

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. 90

CHILDREN OF THE CORN—(1hr. 33m., '84) Based on a short story by Stephen King, a contemporary horror film about a young couple in a small midwestern town fighting for their lives against a demonic cult of children who are slaughtering the town's adults. With Peter Horton, Linda Hamilton. Dir. Fritz Kiersch. R. 33, 80, 99, 111, 118, 202, 210, 212, 408, 413, 426, 531, 533, 541, 550, 554, 567, 606, 616, 655, 658, 664, 702, 713, 752, 758, 774, 806, 822, 846, 862

CONFIDENTIALLY YOURS—(1hr. 51m., '84) In French, Eng. subtitles. Fanny Ardant, a tall, broad-shouldered young actress with a mass of thick black hair and a face-splitting grin, is the best thing in François Truffaut's weak *hommage* to the American *film noir* of the forties. Ardant, who plays a secretary trying to clear her boss (Jean-Louis Trintignant) of the charge of murder, smiles constantly—she's like a girl performing for relatives and friends, too conscious of the silliness of the show to get into the emotions she's supposed to be feeling. Her horsing around is charming; Truffaut's is merely half-hearted. He uses the syntax of forties thrillers (black-and-white cinematography, rain splashing against a windshield at night, narrated flashbacks, etc.), but he doesn't hold the moods long enough; he doesn't build tensions or revel in the neurotic drives and paranoid shadows of the genre. The movie is too mild to be exciting, too tasteful to be funny. It's in limbo. PG. 86

★ **DRESSER, THE**—(1hr. 58m., '83) A roaring cele
bration of theatrical temperament and heroism. I
England during the war, a touring Shakespearea
company, never of the first rank, has fallen on ev
days. The only male actors not in the forces are ol
or limping; the leading lady is a little stout for Des
demona; and the actor-manager-director who keep
everything going—everyone calls him Sir (Albert Fi
ney)—is exhausted, frequently forgetful of his immo
tal lines, and prone to interminable, noisy fits
paranoia and dismay. Most of *The Dresser,* which i
based on Ronald Harwood's play, takes place on
single night in which Sir's faithful dresser, Norma
(Tom Courtenay), cajoles, flatters, and bullies th
great man into giving his 227th performance as Kin
Lear. A great but fatally overbearing actor, Finne
gives Sir's mental processes a rigidity bordering o
dementia, while Tom Courtenay emphasizes No
man's fey, cheery bitcheries with sharp elbows an
pointed chin. He gives Norman a distinctive kind
integrity without lessening what is cozy, second-rat
and merely conventional in his character. The me
are meant to be the two faces of English indomitabi
ity. Stirring and funny. Dir. Peter Yates. PG. 16, 62
90, 113, 422, 450, 526, 534, 559, 626, 722, 746
818, 827, 848, 863

EL NORTE—(2hrs. 19m., '84) In Spanish, Eng. subt
tles. A good idea made into a literal-minded, obviou
and rather draggy movie. Two sweetly naive kids-
Guatemalans of Indian extraction—leave their tin
village and head north, passing through Mexico, an
winding up in Los Angeles, where, as illegal alien
they face exploitation and betrayal as well as th
incidental benevolence of a wealthy society. Yet th
writers, Gregory Nava and Anna Thomas, erred i
making the kids brother and sister and also com
pletely innocent, asexual, and blandly sincere. W
can only root for them in the most simple and uni
volving way, as we might root for kids in a youn
adult's novel. Nava, who directed, tries for magic an
exoticism by pointing the camera at the moon, b
most of the Latin American scenes are done in
blandly picturesque style. The movie desperatel
needs more grit and color and wildness and dram
it's suffocated by good intentions. An independen
low-budget production. Starring Zaide Silvia Gu
tierrez and David Villalpando. R. 9, 97, 536, 723

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, En
subtitles. Diane Kurys's superb new movie is abo
two women who make unsuitable marriages durin
World War II and then, meeting for the first time i
1952, become such close friends that the marriag
dissolve. Lena (Isabelle Huppert), having accept
the legionnaire Michel (Guy Marchand) just befo
deportation to Auschwitz, has escaped with him
Italy, and settled in Lyons. Madeleine (Miou-Miou
losing her first husband in a scuffle between Fascis
and partisans, marries the crumb-bum actor an
fence Costa (Jean-Pierre Bacri), and settles into
meaningless life. When the two women meet, the
escape into greater femininity; they dote on intimac
secrets, clothes, taste, and they begin to shut the
husbands out. Cruelty (largely unconscious) is part
the movie's moral toughness. Kurys is letting us kno
that when one person liberates himself, another pe
son usually gets mangled or forgotten. She has a
extraordinary soft touch, a compound of gravity, ge
tle irony, observation, and affection; characterist
cally, she works in short anecdotes, but in this movi
the anecdotes build to a very powerful climax. As th
limited Michel, whose woman just drifts away fro
him, Guy Marchand gives a full-scale tragic perforn
ance. PG. 88

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) I
Swedish, Eng. subtitles. Ingmar Bergman has de
scribed this epic family chronicle as his last film, an
like many conscious summings-up, it is heavy wit
purpose, "eloquent," overexplicit and even a bit ba
nal. Yet it inspires gratitude, for along with the obv
ousness, there is much pleasure in spinning o
stories. In an unnamed provincial city, the gener
tions of the Ekdahl clan meet on Christmas Day 190
and for about an hour the movie is filled with lusciou
furnishings, food, and a richness of greeting and a
fection we've never noticed in Bergman's moder
day films. Bergman is offering his most explic
testimonial to the material and sensual life. But dar
ness gathers around the edges. One of the Ekda
men dies, and his young wife marries the town
bishop, a handsome sadist living in a horribly auste
palace. The movie then becomes a comic/goth
variant on *Hamlet,* intentionally cheesy and mel
dramatic. Bergman seems to be telling us that his ow
subtle art has always drawn on this kind of hoku
but his timing is too slow, his touch too heavy—it's n
exhilarating play. Starring Gunn Wallgren as th
family matriarch, Jarl Kulle as a womanizing re
stauranteur Ewa Froling as the widow, Jan Malmsj
as the bishop. Cinematography by Sven Nykvist. PG
5, 533, 625, 857

FOOTLOOSE—(1hr. 46m., '84) "Schlockdance"? "Footflash"? It's another vacuous teen dance movie, featuring John Lithgow as the midwestern minister who bans rock music and dancing from his town and Kevin Bacon as the Chicago punk who rouses the town's kids to fight for their God-given, Bible-sanctified right to shake their bodies and feel good. Since no one attending a nationally advertised film called *Footloose* could actually be *against* dancing, the movie doesn't raise an issue that's real for the audience (or for the filmmakers either). Lithgrow is a fine actor, but the minister's anguish and soul-searching stop the movie cold. If there were more dancing, the stupid story might have simply slid by. But there isn't enough, and a lot of the dancing looks like gymnastics—Kevin Bacon races up and down between rows of farm machinery, hurdles over things, swings from ropes. The excitement is created by the cutting rather than the dancer's movements. Yet Bacon, in a cocky but likable Mr. Cool performance, seems charged by some dazzling rhythm playing in his head. With Dianne Wiest as the minister's shrewd wife, and Lori Singer as his daughter, a slinky hellcat with a mane of wild hair. Written by pop lyricist Dean Pitchford. Directed by Herbert Ross, who has retreated all the way from the daring of *Pennies From Heaven.* Music by Kenny Loggins and others. PG. **24, 38, 44, 72, 118, 205, 223, 300, 407, 408, 501, 529, 531, 541, 552, 567, 603, 616, 640, 651, 664, 668, 700, 714, 719, 722, 727, 745, 775, 791, 795, 800, 807, 822, 841, 852, 861, 862, 878**

GOOD FIGHT, THE—(1hr. 38m., '83) Fascinating interviews with surviving members of the Abraham Lincoln Brigade, those idealistic Americans (many of them Communists) who went to Spain in 1937 to fight on the Republican side in the civil war. Interspersed with the interviews are the standard newsreels and still photos, all of it held together with narration (spoken by Studs Terkel). The movie is made in what one can only call the National Endowment style (like most documentaries on social subjects, *The Good Fight* was partially subsidized by the federal government). The subjects are all extraordinarily attractive —proud, resilient, witty. They could make anyone long for adventure and commitment, especially since they haven't aged, except in years. One wishes, however, that the interviews were more probing. The Soviet Union and the European Communists are much praised for supporting the Loyalist side, but what do these idealists feel about Stalin's decimation of the other (anarchist and Trotskyite) leftist parties in Spain? Dir. Noel Buckner, Mary Dore and Sam Sills. **2**

GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES—(2hrs. 9m., '84) Reviewed in this issue. PG. **22, 32, 71, 109, 114, 118, 201, 206, 211, 212, 234, 300, 401, 403, 407, 412, 418, 422, 512, 521, 529, 541, 551, 554, 567, 616, 622, 625, 628, 629, 634, 635, 658, 701, 705, 710, 714, 716, 717, 730, 745, 746, 777, 780, 791, 795, 800, 803, 807, 817, 822, 825, 858, 862, 878**

HARD TO HOLD—(1hr. 33m., '84) Rick Springfield makes his film debut as a rock superstar who falls in love with the one woman who refuses to be his fan. With Janet Eilber, Patti Hansen, Albert Salmi, Tracy Brooks Swope. Dir. Larry Peerce. PG. **24, 41, 70, 82, 201, 212, 237, 401, 413, 420, 422, 427, 439, 526, 536, 541, 558, 561, 629, 632, 653, 668, 702, 710, 714, 731, 800, 825, 846, 857, 860, 864**

HOTEL NEW HAMPSHIRE, THE—(1hr. 50m., '84) Dreadful whimsical nonsense derived from the John Irving novel. A family of lovable eccentrics, the Berrys, live in the hotels they set up around the world. The movie could be called a celebration of the extended family, the family as hotel—a place where you can be crazy, lost, gay, small, or most likely, just cute, and still be loved for yourself. Nothing that matters to these characters means anything emotionally; nothing even matters *physically*—they just bounce back, like Schmoos, or they die, and the movie passes on, senseless but irrepressible. On to the next suicide, the next symbolic castration! Irving thought he was writing a kind of modern fairy tale, but the direction of Tony Richardson is anything but magical. Richardson works realistically, merely cranking up the tempo for laughs and an eccentric atmosphere. With Beau Bridges, Rob Lowe, Jodie Foster, Wallace Shawn. R. **31, 74, 531, 782, 807**

ICE PIRATES, THE—(1hr. 35m., '84) A spoof of science-fiction adventure films. With Robert Urich, Mary Crosby, John Matuszak. Dir. Stewart Raffill. PG. **30, 103, 118, 305, 413, 426, 443, 448, 511, 526, 558, 567, 616, 627, 632, 635, 643, 658, 702, 708, 710, 717, 745, 775, 792, 810, 825, 857, 864, 880**

L'ARGENT—(1hr. 30m., '84) In French, Eng. subtitles. The life of a working-class Frenchman is set on a path toward destruction when he is handed a counterfeit 500-franc note. Dir. Robert Bresson. **86**

LE BAL—(1hr. 52m., '84) Inventive and original yet still tedious. Set entirely in a single Parisian ballroom, *Le Bal* (which was based on a successful theater-piece devised by Jean-Claude Penchenat), chronicles the way men and women have looked at each other, danced, fought, and parted for fifty years. The film shuns dialogue, using only music, dancing, and pantomime. On the surface, it's a history of popular dance styles and pop culture in general, but surely the director, Ettore Scola, and his writers (Ruggero Maccari, Furio Scarpelli, and Penchenat) intend a study of the ways capitalism has affected the relations of men and women. We see a small number of actors play multiple roles, dancing and flirting in the style of six different periods—the present, the Popular Front period (1935), the beginning of the war, the middle of the war, Liberation, the fifties, and then back to the present again. The trouble is, we are watching actors, not dancers, and the routines, though often funny, never work up any excitement as *dance.* What interests the filmmakers is what the dancing, the clothes, and the styles of behavior reveal about our society. By the end of the movie, you may feel you're going to have to take a quiz on what you've seen. **62**

LE CRABE TAMBOUR—(2hrs., '77) In French, Eng. subtitles. A naval adventure with reflections on war and loyalty set in the freezing sea off the coast of Newfoundland. With Jean Rochefort, Claude Rich, Jacques Dufilho, Jacques Perrin. Dir. Pierre Schoendoerffer. **16, 61**

LES COMPÈRES—(1hr. 32m., '84) In French, Eng. subtitles. A married woman sets her two former lovers, a journalist and a poet, on the trail of her runaway seventeen-year-old son. With Gérard Depardieu, Pierre Richard. Dir. Francis Veber. **56**

★**LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. **6**

MISUNDERSTOOD—(1hr. 31m., '84) A contemporary drama about the problems in the relationship between a wealthy American industrialist in Tunisia, recently widowed, and his two young sons. With Gene Hackman, Henry Thomas, Huckleberry Fox, Rip Torn, Susan Anspach. Dir. Jerry Schatzberg. PG. **14, 70, 83, 92, 104, 105, 118, 201, 206, 213, 225, 306, 403, 423, 428, 447, 450, 518, 523, 533, 541, 561, 567, 603, 616, 621, 640, 651, 663, 708, 709, 732, 735, 745, 774, 782, 793, 795, 801, 806, 819, 821, 828, 867, 879, 887**

MOSCOW ON THE HUDSON—(1hr. 57m., '84) The misadventures of a Soviet circus musician who suddenly decides to defect to the West while he and his comrades are in New York shopping at Bloomingdale's. With Robin Williams, Alejandro Rey, Maria Conchita Alonso, Cleavant Derricks. Dir. Paul Mazursky. R. **14, 24, 31, 72, 118, 210, 303, 500, 517, 541, 550, 559, 567, 602, 617, 632, 640, 649, 663, 708, 711, 719, 745, 774, 782, 810, 818, 827, 854, 863, 868, 873, 878**

MUSICAL PASSAGE—(1hr. 13m., '84) A documentary about Lazar Gosman and his Soviet Émigré Orchestra, examining the musicians' lives in the U.S.S.R., their problems with emigration and their new lives in the United States. Dir. Jim Brown. **50**

MY BEST FRIEND'S GIRL—(1hr. 39m., '84) In French, Eng. subtitles. Reviewed in this issue. **55**

★**NEVER CRY WOLF**—(1hr. 46m., '83) Carroll Ballard, director of the classic *Black Stallion,* puts tones and shapes and textures on the screen that have never been there before. This adaptation of Farley Mowat's celebrated 1963 account of his life up north among the wolves and Eskimos is less romantic and conventionally lyrical than *The Black Stallion.* Spectacular and strikingly funny, it may be the first hip nature epic. Runty Charles Martin Smith plays the biologist deposited 300 miles north of civilization, a figure so tiny in the vast wilderness that he evokes Chaplin testing the snow with his cane in *The Gold Rush.* The biologist learns to live with the wolves and by degrees discovers that men rather than wolves are the ones depleting the caribou herds in the wilderness. Yet Ballard doesn't lean too hard on the ecological point. The movie is principally a comic adventure and an imaginative recreation of the experience of the wilderness. The best scene: when the biologist falls through the ice to the bottom of a greenish lake, looks up, and can't find the hole that would lead to air and to life. PG. **38, 236, 304, 424, 443, 500, 554, 612, 638, 660, 735, 755, 840, 848, 874, 885, 886**

POLICE ACADEMY—(1hr. 41m., '84) A police academy endures the antics of a motley group of misfits when forced to follow an open admissions policy. With Steve Guttenberg, Kim Cattrall, Bubba Smith, George Gaynes. Dir. Hugh Wilson. R. **21, 37, 48, 83, 92, 100, 109, 111, 118, 201, 206, 210, 225, 237, 305, 307, 401, 402, 412, 420, 428, 439, 512, 519, 523, 540, 557, 561, 567, 606, 616, 625, 628, 633, 653, 708, 710, 711, 715, 716, 719, 732, 747, 777, 779, 783, 784, 792, 793, 800, 803, 806, 811, 830, 851, 867, 873, 879, 889**

★**RACING WITH THE MOON**—(1hr. 48m., '84) An extremely tender teenage love story set in a small California town in 1942, a time when a boy could roam for hours across empty fields or take his girl skinny-dipping without fear of discovery. The hero, Henry "Hopper" Nash (Sean Penn), a quiet, unformed seventeen-year-old with a hidden volatile streak, and his sleepy-eyed, loutish pal, Nicky (Nicolas Cage), are eager to get involved with girls before enlisting in the marines. Hopper falls in love with a serious girl (Elizabeth McGovern) in skirt and saddle shoes, whom he mistakenly thinks is rich; Nicky gets his Betty Grable-type girlfriend pregnant. The moods aren't strong enough, and the picture, as a whole, is too simple and undramatic, but it's charming nonetheless. The director, Richard Benjamin, lets the performances breathe, and while you're watching the actors the naïveté of the script doesn't bother you. Written by Steven Kloves, a 23-year-old U.C.L.A. dropout. Shot in Mendocino, California. PG. **23, 60, 531, 567, 774, 782, 796, 878**

REUBEN, REUBEN—(1hr. 40m., '83) Tom Conti brings his soft, pleasing droopy-eyed melancholy to the role of a disintegrating Brendan Behan/Dylan Thomas poet in this Robert Ellis Miller adaptation of the Peter De Vries novel. The movie is a little condescending to the sex-starved middle-aged American ladies who throw themselves on the poet, a little too complacently literary, and, all in all, a bit moth-eaten, but Conti makes the most of his ironic and self-lacerating sallies, and a tall, strong beautiful young blonde, Kelly McGillis, makes an enchanting debut as the poet's last love. R. **46, 407, 528, 541, 566, 604, 708, 723, 732, 747, 830, 878**

REVOLT OF JOB, THE—(1hr. 38m., '84) In Hungarian, Eng. subtitles. In a small Hungarian village during World War II, an aging, childless Jewish couple adopt a seven-year-old Christian boy. With Ferenc Zenthe, Hedi Temessy, Gabor Feher. Dir. Imre Gyongyossy and Barna Kabay. **73**

ROMANCING THE STONE—(1hr. 50m., '84) Reviewed in this issue. PG. **24, 32, 54, 100, 203, 234, 306, 407, 413, 519, 562, 566, 602, 625, 648, 662, 719, 728, 730, 748, 773, 778, 781, 795, 827, 878**

SEEING RED—(1hr. 40m., '84) Sketchy but entertaining history of the American Communist Party from the twenties to the present. The interviews with Party members, some of them dropouts, some still active, present a remarkably attractive group of people, including Bill Bailey, a maritime organizer and longshoreman with a colorful, undisciplined tongue; the black college teacher Howard "Stretch" Johnson, who learned about class distinctions by dancing in the old Cotton Club, and Dorothy Healey, who once was, by her own admission, "a little Stalin." The filmmakers, Julia Reichert (who conducts the interviews) and her husband James Klein, appear eager to say, "This is what American Communists were like—not creeps or spies or ideologues but salt-of-the-earth working people with a strong moral sense." In some of the movie's most interesting passages, Reichert asks her subjects how they felt at the time of Khrushchev's 1956 speech denouncing Stalin's crimes. They felt like hell, they all say, and many quit the party. But what about *earlier?* some of us may want to ask. The Hitler-Stalin pact? The betrayal of the Polish partisans and Home Army by the Soviets in 1944? Did any of the seemingly exemplary people in this movie take part in the Communists' routinely vicious denunciations of socialists and other leftists and liberals? No one asks. **93**

★**SILKWOOD**—(2hrs. 9m., '83) Delicate, beautifully acted, and finally terrifying. Screenwriters Nora Ephron and Alice Arlen and director Mike Nichols have reconstructed the final days of Karen Silkwood, the nuclear-fuel plant worker who died in mysterious circumstances while trying to expose hazardous conditions at the Kerr-McGee installation in Oklahoma in 1974. The filmmakers create a whole way of life, they don't illustrate a thesis or engage in political grandstanding. Karen (Meryl Streep), a selfish, ornery, rather sluttish woman, lives in a small house with her boyfriend, Drew (Kurt Russell), and her friend Dolly (Cher), all of them plant workers. Karen's home life, which seems casual—almost a digression—turns out to be part of the disaster that envelops her. At the plant, she is aroused to the dangers of radiation only when exposed herself. She becomes an avenger and a spy, trying to find evidence of willful negligence, and winds up detested by her fellow-workers, who are afraid they will lose their jobs. In this real-life horror movie, there are no creaking doors to distance us from the material, and we respond all the way. In her final moments, Streep conveys the anguish of complete isolation. R. **16, 76, 97, 104, 416, 448, 530, 535, 547, 549, 555, 613, 645, 666, 731, 842, 874, 886**

★**SPLASH**—(1hr. 51m., '84) Gloriously funny romantic comedy. The golden, broad-shouldered Daryl Hannah is a lovely mermaid, resident of Cape Cod, who comes to New York, surfacing naked at the Statue of Liberty, to find the young man, Allen (Tom Hanks), she has twice saved from drowning. Swimming underwater, eyes wide open, Botticelli hair streaming across her back and breasts, Hannah is ineffably beautiful. On land, her tail is replaced by powerful legs, and she just seems like a gorgeous girl who doesn't speak any English or much of anything else. She envelops her man, guiltlessly sexual, and he falls in love, stirred by a longing that goes deeper than lust. Allen and his mermaid are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives. All of this is absurdly, sublimely romantic. A boy-meets-fish story, *Splash* is beautifully directed by ex-actor Ron Howard, who demonstrates a genuine lyrical talent as well as comic skill and timing. With the roaring tub of guts John Candy as Allen's sybaritic brother and Brillo-haired Eugene Levy as a demented scientist who threatens the couple. Written by Bruce Jay Friedman, Babaloo Mandel and Lowell Ganz. PG. **20, 30, 58, 78, 92, 97, 100, 105, 109, 118, 201, 203, 212, 213, 234, 303, 403, 411, 420, 422, 428, 512, 517, 526, 529, 536, 541, 561, 567, 616, 621, 625, 632, 635, 637, 643, 648, 700, 702, 705, 714, 717, 721, 744, 777, 779, 790, 798, 807, 813, 825, 841, 849, 866, 879, 888**

STONE BOY, THE—(1hr. 33m., '84) A young boy's tragic accident brings emotional turmoil to his family, prosperous farmers in the Midwest. With Robert Duvall, Glenn Close, Frederic Forrest, Wilford Brimley, Jason Presson. Dir. Chris Cain. PG. **61**

★**TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **60, 85, 205, 304, 419, 423, 519, 537, 549, 552, 555, 603, 616, 640, 648, 663, 721, 751, 789, 807, 830, 854, 878**

THAT SINKING FEELING—(1hr. 22m., '79) The rainy blues in Glasgow; red-faced, chinless teenagers sitting around grousing; a mad scheme to make it rich by stealing a load of steel sinks—Bill Forsyth's first film is whimsical and sweet, without much evidence of the genius that would later flower in *Local Hero*. PG. **86**

★**THIS IS SPINAL TAP**—(1hr. 22m., '84) Hilarious mock-documentary, in the style of Martin Scorsese's *The Last Waltz,* about the American tour of a stupefyingly bad imaginary rock band. Four of the most banal poseurs ever to come out of England, Spinal Tap has milked every fashion of the last twenty years without once achieving authenticity or skill. This movie, wickedly funny about the clichés of rock, has been shot in a jerky, rush-into-close-up documentary style that is itself a marvelous send-up of pseudo-authenticity. Directed by Rob Reiner, who appears, tugging his beard, as a Scorsese-type interviewer; written and performed by Christopher Guest, Michael McKean, and Harry Shearer, as well as Reiner. R. **14, 72, 97, 531, 567, 756, 781, 807, 875**

UNFAITHFULLY YOURS—(1hr. 36m., '84) This remake of Preston Sturges's classic comedy of 1948 is not all that bad—if you haven't seen the original. This time Dudley Moore plays the symphony conductor who returns home from a tour and discovers that his young wife, Nastassja Kinski, may have been cheating on him. In the original it was Rex Harrison and Linda Darnell, and part of the fun of the movie was its satirical, slightly malicious tone. You could enjoy those two (especially Harrison, who gives a dazzlingly funny, arrogant performance) without particularly liking them. But the shambling farceur Dudley Moore is unprepossessing, and Kinski's possible lover, Armand Assante as a hotshot violinist, is handsome and virile, so the movie suddenly becomes rather painful. Sturges had the conductor fantasizing his revenge (and then his forgiveness) as he conducts three different pieces, and each fantasy took its tone, its pace, its emotional coloring from the music. This time there's only one fantasy, and though it's worked out in great detail it lacks the startling violence of Harrison working over Linda Darnell with a razor. Director Howard Zieff has come up with some entertaining musical hamming but nothing comparable to Sturges's dark comic vision. The movie is ingratiating and trite—a conventional romantic comedy. With Albert Brooks. Written by Barry Levinson, Valerie Curtin, and Robert Klane. PG. **32, 58, 109, 206, 225, 307, 407, 420, 528, 541, 566, 604, 617, 732, 830**

UP THE CREEK—(1hr. 39m., '84) A comedy about four college students who attempt to win a whitewater raft race and bring some glory to their school. With Tim Matheson, Don Monahan, Sandy Helberg, Stephen Furst, Blaine Novack. Dir. Robert Butler. R. **33, 80, 97, 104, 203, 210, 237, 307, 407, 413, 426, 500, 533, 545, 550, 554, 651, 663, 700, 722, 727, 746, 790, 793, 801, 821, 830, 858, 861, 882**

WHERE THE BOYS ARE—(1hr. 37m., '84) A remake of the 1960 teens-on-the-beach cult classic with George Hamilton and Connie Francis; in this version, four college girls journey to Fort Lauderdale on their spring break seeking fun and romance in the sun. With Lisa Hartman, Russell Todd, Lorna Luft, Wendy Schaal, Howard McGillan, Lynn-Holly Johnson, Christopher McDonald. Dir. Hy Averback. R. **30, 58, 109, 206, 225, 300, 401, 403, 412, 420, 422, 424, 428, 450, 501, 523, 533, 541, 566, 625, 632, 640, 648, 702, 705, 714, 722, 731, 775, 792, 825, 827, 846, 857, 878, 880**

Revivals

ALL ABOUT EVE—(2hrs. 13m., '50) Bette Davis has said that if she's remembered for only one movie she hopes it will be this one. It's a superb drama, witty and satiric, of the Broadway theater and its people. Joseph Mankiewicz won Oscars both for writing and directing it; George Sanders won one as best supporting actor. **10**

AWFUL TRUTH, THE—(1hr. 30m., '37) A smart, sophisticated screwball comedy—one of the best. With Irene Dunne, Cary Grant and Ralph Bellamy. Dir. Leo McCarey. **89**

BONNIE AND CLYDE—(1hr. 51m., '67) The story of Clyde Barrow, Bonnie Parker, and their gang's bank-robbing spree in the thirties. A gripping and controversial film, with fine performances by Warren Beatty and Faye Dunaway. Dir. Arthur Penn. **7**

CARNAL KNOWLEDGE—(1hr. 36m., '71) A very funny and very sad film, directed by Mike Nichols, and written by Jules Feiffer, with Jack Nicholson and Arthur Garfunkel as the eternal roommates twenty years later who've never lost their adolescent hang-ups and attitudes toward women and sex. With Candice Bergen, Ann-Margaret and Rita Moreno. **7**

EASY LIVING—(1hr. 26m., '37) Jean Arthur is the working girl, Ray Milland the son of a millionaire in this utterly charming and unfailingly frivolous comedy of manners and money. A true period piece: the plot is triggered by a sable coat that drops on Arthur as she sits on a double-decker bus, and the climax is a pie-throwing free-for-all in the Automat. Dir. Jacques Tourneur. **10**

FIVE EASY PIECES—(1hr. 48m., '70) A film much overrated when it first appeared because it aped prestigious European models. All about alienation in America, told in terms of a musical family in Oregon and the scapegrace son who works as an oil rigger and lives with a waitress and finally gives up altogether. Jack Nicholson is impressive part of the way, Lois Smith is marvelous as his sister, and Laszlo Kovacks's cinematography is dazzling. Dir. Bob Rafelson. **7**

GRADUATE, THE—(1hr. 45m., '67) Boy meets girl, brought up to sixties date (boy also meets girl's mother) and carried off absolutely dashingly. A spirited, intelligent film. With Dustin Hoffman and Katharine Ross. Dir. Mike Nichols. **7**

GREASE—(1hr. 50m., '78) John Travolta, a romantic hero with a broad streak of silliness and self-parody, beautiful one moment and odd-looking the next, never gets the chance to bust loose in this big, klutzy musical, but he's still sensationally funny. The rest of the movie is a banal pastiche of fifties musicals. Stockard Channing, as the class bad girl, displays some nifty comic timing; Olivia Newton-John is just bland. Dir. Randal Kleiser. **7**

HIS GIRL FRIDAY—(1hr. 30m., '39) Howard Hawks's version of the famous Hecht-MacArthur play, *The Front Page,* which had been filmed in 1931 with Adolphe Menjou and Pat O'Brian playing, respectively, the hard-boiled city editor and the ace reporter. Hawks cast Cary Grant as the editor and turned the reporter into a woman—Rosalind Russell at her volcanic best. Some of the dialogue goes by so fast it staggers belief. A great comedy. **89**

HISTORY IS MADE AT NIGHT—(1hr. 35m., '37) An improbable but delightful combination of melodrama, comedy, and farce. A spectacular ocean-liner-crash climax partly atones for the film's absurdities. With Charles Boyer, Jean Arthur, Colin Clive and Leo Carrillo. Dir. Frank Borzage. **10**

MACBETH (1948)—(1hr. 45m.) Orson Welles directed and stars in this strange version of Shakespeare's play, and the action takes place on old Western sets. With Jeanette Nolan, Dan O'Herlihy, Edgar Barrier and Roddy McDowall. **95**

SATURDAY NIGHT FEVER—(1hr. 59m., '77) As the disco champ of Nik Cohn's *New York* Magazine piece, John Travolta is a good enough reason for seeing the movie. Even the character inconsistencies provide a built-in audition for this enormously gifted actor. The scenes at a Brooklyn disco are electrifying, and when Travolta glides onto the dance floor he is grace personified. With Karen Gorney. Dir. John Badham. **39**

SEVEN BEAUTIES—(1hr. 56m., '76) In Italian, Eng. subtitles. A film about life and death, love and hate—all the great subjects, trivialized by Lina Wertmüller's overwrought, incoherent style. The movie's reputation has collapsed in only a few years. With memorable performances by Giancarlo Giannini as the Neapolitan Everyman and Shirley Stoler as a concentration-camp commandant, but it is opera-buffa tragedy at best—an insensitive mess. **95**

SUNSET BOULEVARD—(1hr. 50m., '50) Gloria Swanson gives her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden as a kept man, Erich von Stroheim and Nancy Olden. Dir. Billy Wilder. **10**

SWEPT AWAY—(1hr. 56m., '75) In Italian, Eng. subtitles. An arrogant capitalist mistress and a maltreated manservant are shipwrecked alone together on a desert island. He becomes the despot and she the slave and mistress who ends up loving it—until the roles are reversed again. An old, schematic plot serves Lina Wertmüller well for her witty yet earnest, often gripping film. With Mariangela Melato and Giancarlo Giannini. **95**

TEN COMMANDMENTS, THE—(3hrs. 40m., '56) Yul Brynner, as Ramses, having lost his entire army in the Red Sea, returns to the palace, sits down on the throne, and is greeted by Anne Baxter, as Nefertiti, with the remark, "You're not a god—you're not even a *man*!" Has there ever been a more entertainingly ludicrous big spectacle than this one? With Charlton Heston, Debra Paget, Edward G. Robinson, etc., etc. Directed by Cecil B. DeMille with thumping vulgarity. **35**

THRONE OF BLOOD—(1hr. 45m., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. **2, 13, 39**

TREE OF WOODEN CLOGS, THE—(3hrs. 5m., '79) In Italian, Eng. subtitles. An earnest film recreating the life of Northern Italian peasants in the 1890s, intentionally repetitious and slow, but with a muted mystical fervor. If it doesn't put you in a blue funk, you may find it moving. Dir. Ermanno Olmi. **96**

TROUBLE WITH HARRY, THE—(1hr. 39m., '55) Alfred Hitchcock's black comedy about the difficulties posed by the corpse of a murdered man on neighbors in a small town. With Edmund Gwenn, John Forsythe, and Shirley MacLaine in her film debut. PG. **57, 88**

TWENTIETH CENTURY—(1hr. 31m., '34) The first and still the best screen version of the Hecht-MacArthur screwball comedy about two egotistical stars trapped on the same train ride. With John Barrymore and Carole Lombard. Dir. Howard Hawks. **10**

THEATER

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Performance length is approximate; phone theater or exact time.

Broadway

Previews and Openings

Monday, April 2

THE GOLDEN AGE—Irene Worth, Stockard Channing, and Jeff Daniels in A. R. Gurney, Jr.'s play suggested by a Henry James story and set in contemporary Manhattan's upper East Side, concerning the allures and dangers of nostalgia; directed by John Tillinger. Tues.-Sat. at 8, $25-$27.50; Wed. & Sat. at 2, Sun. at 3, $22-$24. Previews now prior to a 4/12 opening. **Upstairs at the Jack Lawrence,** 359 W. 48th (307-5452). 2 hrs. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Mon.-Sat. at 8, Wed. & Sat. at 2, $35-$45. Previews start 4/2 prior to a 4/23 opening. **Booth,** 222 W. 45th (239-6200). 2 hrs., 10 mins. All major credit cards.

Monday, April 9

A MOON FOR THE MISBEGOTTEN—Revival of Eugene O'Neill's play, starring Kate Nelligan, Ian Bannen, and Jerome Kilty. Mon.-Fri. at 8, $22.50-$32.50; Sat. at 8, $25-$35 (there are no matinees). Previews start 4/9 prior to a 4/19 opening. **Cort,** 48th St. betw. Bdway & 6th (239-6200). 2 hrs., 45 mins. All major credit cards.

Tuesday, April 10

BEETHOVEN'S TENTH—By and with Peter Ustinov, and with George Rose, Mary Jay, Adam Redfield, Gina Friedlander, Gwyllum Evans; directed by Robert Chetwyn. Ustinov stars as the curmudgeonly composer who appears in the London home of a stuffy music critic, his wife, and son, to settle a family dispute. Tues.-Thurs. at 8, Wed., Sat. & Sun. at 2, $25-$35; Fri. & Sat. at 8, $27.50-$37.50. Previews start 4/10 prior to a 4/22 opening. **Nederlander,** 208 W. 41st (921-8000). 2 hrs., 10 mins. All major credit cards.

Now Playing

AWAKE AND SING—A revival of the 1935 Clifford Odets play about Jewish-American family life in New York; with Nancy Marchand, Harry Hamlin, Michael Lombard, Paul Sparer and Thomas Waites; directed by Theodore Mann. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. All tickets are $27, except for $30 on Sat. night. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 15 mins. All major credit cards.

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Marilyn Chris, Peter Michael Goetz, J. Patrick Breen, Kathleen Widdoes, Royana Black, and Marissa Chibas. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. Sung in English Mon.-Wed. & Wed. mat.; in French Thurs.-Sat. & Sat. mat. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. (No intermission.) All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich in a revival of the Arthur Miller play; directed by Michael Rudman. With Louis Zorich, Stephen Lang, David Chandler, John Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter, Karen Needle, Patricia Fay, and David Huddleston. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $20-$30; Sat. at 2, Sun. at 3, $22.50-$32.50; closes 6/10. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 min. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Robert Prosky, Lane Smith, James Tolkan, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

THE HUMAN COMEDY—Musical based on the book and film by William Saroyan, with music by Galt MacDermot, book by William Daumaresq; soundly directed by Wilford Leach. Play is inventively orchestrated by MacDermot, and handsomely played by a dozen knowing musicians. And there's very nice work from Rex Smith, Mary Elizabeth Mastrantonio, Don Kehr, Gordon Connell, and Bonnie Koloc. Tues.-Sat. at 8, $25-$35; Sat. at 2, Sun. at 3; $20-$30; Wed. at 2, $15-$25. **Royale,** 242 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards.

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. A special perf. 4/8 at 7:30 cancels 4/9 perf. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Kitty Carlisle, George S. Irving, Lara Teeter, Leonid Kozlov, Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards. ●

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baranski, Kenneth Welsh, Yeardley Smith, Peter Gallagher, and Vyto Ruginis. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. (4/9 perf. is canceled. Ticket holders: reschedule or obtain a refund.) **Plymouth,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kim Hauser, Scott Holmes. Music and lyrics by John Kander and Fred Ebb; directed by A. J. Antoon. McNally can create amusing situations and write funny lines, and there are quite a few floating around. Graciela Daniel's choreography may be her best yet. Minnelli's and Rivera's performances are knowing, efficiently executed, and multi-faceted. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $23-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Philip Astor and Raymond Baker. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, and Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

THE ACTORS' DELICATESSEN—Written by Murray Mednick and Priscilla Cohen, starring Marilyn Sokol and David Garfield, comedy is about two vaudeville stars in a Borscht Belt watering hole; directed by Julie Hebert. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15 & $18. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

A. . .MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary Gordon Murray, Randy Graff, Charlaine Woodard, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

AND A NIGHTINGALE SANG—C. P. Taylor's intensely likable comedy concerning a petit-bourgeois family in the north of England during WW II; directed by Terry Kinney. One of the better buys in our inflationary theater. The actors, mostly from Chicago's Steppenwolf Theater, are a virtuoso ensemble. And Joan Allen is a wonder! Mon.-Sat. at 8, Wed. & Sat. at 2; $23.50-$27.50. **Mitzi E. Newhouse Theater,** 150 W. 65th in the Vivian Beaumont Theater Building (799-9100).

BECKETT'S PLAYS—Leigh Taylor-Young in *Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

CINDERS—Janusz Glowacki's play about girls in a reform school who are rehearsing a production of Cinderella; directed by John Madden; with Lucinda Jenney, Dori Hartley, Stephen Markle; directed by John Madden. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FEN—Return of Caryl Churchill's play about the people who live and work in the fens of East Anglia, their dreams, ghosts, unions, jokes, ambitions; now being presented with an American cast. With Pamela Reed, Concetta Tomei, Ellen Parker, Robin Bartlett, Linda Griffiths, and David Straithairn. Tues.-Fri. at 8, Sat. & Sun. at 3 & 8; $15-$18. **Public/Newman,** 425 Lafayette St. (598-7150).

THE FLIGHT OF THE EARLS—Christopher Humble's play concerning the friction within a family caught up in the struggles of Northern Ireland in 1971; with Christine Estabrook, Timothy Landfield, Carol Teitel, Guy Paul, Kenneth Meseroll, Peggy Schoditsch, and Reed Birney; directed by Allen Belknap. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $12.50. **Westside Arts,** downstairs, 407 W. 43rd (541-8394).

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Will Patton and Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

A HELL OF A TOWN—Peter Riegert and Joanna Gleason star in a two-character comedy, by Monte Merrick, about a Madison Ave. advertising honcho and his wife, a book publisher, who discover they are the only people left in the city. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20-$22. **Westside Arts,** upstairs at 407 W. 43rd (541-8394).

HEY, MA. . .KAYE BALLARD—A new musical by and with Kaye, about dreams, goals, and obstacles of show business, and how to survive. Tues.-Fri. at 8, Sat. at 2:30 & 8; Sun. at 3 & 7; $21-$25. **Promenade,** Bdway at 76th (580-1313).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Barbara Barrie, Peg Murray, Jerry Lanning, Tom Robbins, Cristine Rose, and Chip Zien. **Playwrights Horizons,** 416 W. 42nd (279-4200).

LITKO/SHOEHORN—David Mamet's *Litko,* with Laurence Conroy in the title role; and Mark Weston's comedy, *Shoehorn,* about a day in the life of a regional shoe executive. Wed.-Sat. at 8, Sun. at 3 & 7; $8; 4/5-22. **Hartley House,** 413 W. 46th (289-2168).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

LOVE LETTERS ON BLUE PAPER—Arnold Wesker's play about an elderly trade union leader and his wife, sharing their final days together; directed by Kenneth Frankel; with Christopher Curry, Pauline Flanigan, Jeffrey Jones, and Josef Sommer. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10, $12; thru 4/22. **Hudson Guild,** 441 W. 26th (760-9810).

LOVE—Based on Murray Schisgal's 1964 comedy called *Luv.* This time, it's a musical by Howard Marren, Jeffrey Sweet, and Susan Birkhead; directed by Walton Jones. With Judy Kaye, Stephen Vinovich, and Nathan Lane; and the action takes place on a bridge overlooking Manhattan. Tues.-Sat. at 8; Wed. & Sat. at 2, Sun. at 3; $22-$27.50. **Audrey Wood,** 359 W. 48th (307-5452).

THE MAN WHO COULD SEE THROUGH TIME—Terri Wagener's play co-starring Bob Gunton and Leslie Geraci, which brings together a disillusioned psychologist and a sculptress; directed by Carey Perloff. Thurs.-Sat. at 8, Sun. at 3; $8. **Ark Theater,** 131 Spring St. (431-6285).

MELODY OF MANHATTAN—Musical covering music and dance styles from the 20s to the 80s, by Ronnie Britton; Tues.-Thurs. at 8:30, Fri. & Sat. at 7:30 & 10:30; $15-$18. **Perry St. Theater,** 31 Perry St. (255-9186).

THE ME NOBODY KNOWS—A musical about ghetto children, taken from the writings of NYC school children, with music by Gary William Friedman, lyrics by Will Holt; directed by Robert Livingston. **South Street,** 424 W. 42nd (279-4200).

THE NUNSENSE STORY—Musical comedy, with lyrics and music by Dan Goggin, book by Steve Hayes, about a group of nuns and priests who are raising money to save their Hoboken church. Tues-Sat. at 8; $10. **The Duplex,** 55 Grove St. (255-5438).

ORWELL THAT ENDS WELL—Second City comedy revue, directed by Bernard Sahlins and Ed Greenberg, with music by Fred Kaz. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Village Gate,** Bleecker & Thompson (475-5120).

PACIFIC OVERTURES—Revival of the 1976 Stephen Sondheim Kabuki-style musical with a mostly Oriental 19-member cast portraying a total of 135 characters, with an orchestra, and two authentic Japanese musicians onstage during the show; directed by Fran Soeder. Fri. & Sun. at 8, Sat. & Sun. at 3; $8; thru 4/14. **York Theater,** 2 E. 90th (534-5366).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Joanne Camp, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

PRESQUE ISLE—Joyce Carol Oates's play takes place in a summer cottage on the Maine seacoast and explores a mother-daughter relationship; directed by Sallie Brophy. Thurs.-Sat. at 8, Mon. at 8; Sat. & Sun. also at 3; thru 4/16; $10. **Theater of the Open Eye,** 316 E. 88th (534-6909).

ROCKABY—Billie Whitelaw stars in three one-act plays by Samuel Beckett: *Rockaby, Footfalls,* and *Enough;* directed by Alan Schneider. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $18-$20; thru 4/22. **Samuel Beckett Theater,** 412 W. 42nd (594-2826).

SPOOKHOUSE—Harvey Fierstein's new play, starring Anne Meara, described as "a dark comedy about a family in Brooklyn," takes place in an apartment above a Coney Island spookhouse; directed by Eric Concklin. With Michael Sacks, Mark Gordon, Dawn Kreizer, and Ron Meier. Tues.-Sat. at 8, mat. Sat. at 2, Sun. at 3 & 7:30. All seats are $19.50, exc. Fri. & Sat.—$22. **Playhouse 91,** 316 E. 91st (831-2000).

TERRA NOVA—Robert Foxworth stars in Ted Tally's play about Capt. Scott's disastrous expedition to the South Pole; directed by Gerald Gutierrez. With Blair Brown and Daniel Gerroll. A Playwrights Horizons production. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $15-$18; 4/18-5/13. **American Place Theater,** 111 W. 46th (247-0393).

TO GILLIAN ON HER 37TH BIRTHDAY—Michael Brady's play comes from off-off Broadway to off-Broadway, with most of the original cast (Sarah Jessica Parker, Jean DeBaer, Richmond Hoxie, Ch ryl McFadden & David Rasche); directed by Pame Berlin. $14-$20. **Circle-in-the-Square,** 1 Bleecker (254-6330).

TRUE WEST—Daniel Stern and Tim Matheson co-st in Sam Shepard's play, directed by Gary Sinis about two brothers and the movie business. Tues.-F at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$22. **Cher Lane Theater,** 38 Commerce St. (989-2020). ●

THE VAMPIRES—Anne Twomey stars in Harry Ko doleon's comedy about a family that bites; with Jo Vicary, Elizabeth Berridge, Paul Guilfoyle, and Jay Haynes. **Astor Place,** 434 Lafayette St. (254-437

WOZA ALBERT—A South African comedy by a with Percy Mtwa, Mbongeni Ngema; directed by B ney Simon. Story deals with the Second Coming Christ in South Africa. Tues.-Thurs. at 8, Fri. at 8, S & Sun. at 3, $22, $20. **Lucille Lortel Theater,** 1 Christopher St. (924-8782).

Theater Companies

CHICAGO CITY LIMITS—Improvisational thea with a musical comedy revue. Wed.-Fri. at 8:30, S at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74 (772-8707).

CIRCLE REP—John Bishop's *The Harvesting* c cerns a detective's investigation of an estrang family in an attempt to find the solution to a murd With Paul Butler, Edward Seamon, and Jimmie R Weeks. Thru 4/29. **Circle Rep,** 99 Seventh Ave. (924-7100).

EQUITY LIBRARY THEATER—Eugene O'Neil *A Touch of the Poet,* drama of a proud Irishm trapped in his dreams of past glory. Tues.-Sun. at Sat. & Sun. at 2:30; 4/12-29. **Theater,** 310 Riversi Dr. at 103rd (663-2028).

FIRST AMENDMENT COMEDY THEATR Audience-suggestion improvisations, comedy revu and guest comedians. Thurs.-Sat. at 8:30 & 10:3 $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Revue, political sati and improvisation. Sun. at 7:30, Fri. at 8; $4; Sat. 8, $6. **Truck and Warehouse,** 79 E. 4th (254-506

JEAN COCTEAU REPERTORY—George F quhar's *The Beaux' Stratagem,* about two city rogu who barnstorm the country in search of wealth a women; thru 5/20. Ben Jonson's *Epicoene,* or *T Silent Woman* (circa 1600), rotates with the abo thru 4/20. Tickets are $8.50. Call theater for spec ics. **Jean Cocteau,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Donald Wo ner's *Escape From Riverdale,* comedy about growi up in a small community; directed by Lynn Pol Tues.-Thurs. at 8; Sat. at 8, Sun. at 2 & 7; $11-$1 from 4/7. **Theater,** 344 E. 14th (279-4200).

LA MAMA E.T.C.—*Malcolm's Time,* a collaborativ developed theater piece about Malcolm X; direct by David Willinger. Wed.-Sun. at 9; $8; thru 4/2 Andre De Shields and his *Haarlem Nocturne B. .O.B.* plays Fri. & Sat. at 11 p.m.; $8. **Theater,** 74 E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Romulus Linne *Laughing Stock,* three short plays about Southe life; directed by Ed Howard. Wed.-Sat. at 8, Sun. 3; 4/6-5/6; $8. **Lion Theater,** 422 W. 42 (279-4200).

MANHATTAN THEATRE CLUB—**Upstage:** Ell Burstyn James Greene in Israel Horovitz's *Park Y Car in Harvard Yard.* Tues.-Sun. at 7:30, Sat. & S at 3; $16-$20; thru 4/15. **Downstage:** Harold P ter's *Other Places,* three one-acters: *A Kind Alaska, Victoria Station,* and *One for the Road;* rected by Alan Schneider. With Kevin Conway, H derson Forsythe, David George, Caroline Langerf Greg Martyn, and Dianne Wiest. Tues.-Sun. at mats. Sat. & Sun. at 2:30; $22 & $24; thru 5/20. **MT** 321 E. 73rd (472-0600).

THE MIRROR THEATER—Susan Glaspell's *Inhe tors* and Clifford Odets's *Paradise Lost;* both direct by John Strasberg, alternate with *Rain,* by John C ton and Clemence Randolph. The company featu Geraldine Page, Mason Adams, Maxwell Caufie Madeleine Sherwood, Sabra Jones, David Crier, a Juliet Mills. Phone for schedule. **Theater at St. ter's,** Lexington at 54th (944-9300).

NEGRO ENSEMBLE COMPANY—Leslie Le comedy/drama, *Colored People's Time,* with mus offers a cavalcade of black American history t spans an entire century; directed by Horacena T lor. With Charles Weldon, Scott Caldwell, Ca Maillard, Kim Staunton, Tracy Griswold, Chu Cooper, and Samuel Jackson. Tues.-Fri. at 8, Sat. 3 & 8:30, Sun. at 2:30 & 7; $12-$17; thru 4/ **Theatre Four,** 424 W. 55th (246-8545).

REPERTORIO ESPANOL—Julio Maricio's *Valije;* Amandeo Vives's zarzuela, *Dona Francisqu* a tribute to eternal Madrid; Lorca's *La Zapat Prodigiosa;* in Spanish in repertory; $8-$10; th

April. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROUNDABOUT THEATRE—Frederick Lonsdale's comedy, *On Approval,* concerning two women who decide to have a trial marriage with their fiances at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25. **Stage Two,** 307 W. 26th (242-7800). Lee Richardson and Kathy Whitton Baker in a revival of Eugene O'Neill's *Desire Under the Elms,* about the conflict of father and son over possession of land and a woman; directed by Terry Schreiber. Tues.-Sat. at 8; mats. Wed., Sat., & Sun. at 2; $18-$25. **Stage One,** 333 W. 23rd (242-7800).

ROYAL COURT REP—Phyllis Craig's *Who Killed George Athens?* Wed. & Thurs. at 8; *Mystery Weekend,* Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder,* Mon. at 8; *Murder One,* Tues. at 8; $7. **Theater,** 301 W. 55th (997-9582).

SOHO REP—*Mandrake,* with music by Anthony Bowles, book and lyrics by Michael Alfreds, is based on Machiavelli's classic, a biting attack on greedy lawyers, pompous doctors, and hypocritical churchman. Thurs. & Fri. at 8, Sat. at 6 & 9:30, Sun. at 4; $8; 4/13-5/6. **Rep,** 19 Mercer St. (925-2588).

THE 13TH STREET THEATER—Edward Portnoy's *In the Waiting Place,* directed by Keith Greer, is about abandoned children, awaiting adoption; Tues. & Wed. at 7:30, Sat. at 5. Israel Horovitz's *The Indian Wants the Bronx,* directed by Peter Gordon, about two street punks caught up in their own terrorizing; Tues., Wed., Sat. & Sun. at 9:30; and *Line,* directed by Roberta Hawkins, about man's desire to be first; Thurs. & Fri. at 9:30, Sat. & Sun. at 7:30. Ren Draya's *The Mothers,* directed by Edward Medina, about pregnant unwed teenagers. Mon. & Thurs. at 7:30. **Theater,** 50 W. 13th St. (675-6677).

WPA THEATER—Jeffrey Haddow's *Thin Ice,* a story of love and friendship; directed by Dann Florek. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $10; thru 4/15. **Theater,** 138 Fifth Ave. (206-0523).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALL NIGHT LONG—John O'Keefe's play, directed by Andre Gregory, focuses on the typical American family in the nuclear age; with Gerry Bamman, Michael Riney, Catherine Coray, Alyssa Milano, and Mary McDonnell. Tues.-Sun. at 8; $10 & $12; thru 4/7. **John Cazale,** 2162 Broadway (580-1313).

ARMS AND THE MAN—GBS's play, directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; $6; thru 6/3. **West Side Rep.,** 252 W. 81st (666-3521).

BACK HOME—Three new plays by Robert Perring: *Pat Hott's Kids, Tent,* and *Twilight.* Sun.-Wed. at 7:30; $8; thru 4/25. **18th St. Plyhse,** 145 W. 18th St. (695-2484).

BALL—Musical set at an embassy ball before the beginning of WWI; by John Jiler & Richard Vitzhum; directed by Daniel Wilson. Tues.-Sat. at 8; $10. **Greene St. Theater,** 101 Greene St. (925-2415).

BLOOD DUES—Ed Musto's piece centering on a writer's recollection of the turbulent sixties, based on the book by Dotson Rader; directed by Duane Fletcher. Sat. at 8, Sun. at 3 & 7, Mon. at 8. thru 4/16; $6. **Main St. Theater,** 548 Main St., Roosevelt Island, NYC (644-0126).

CLAIRE—L. Christopher Libby's play dealing with the condition of our nation's elderly; directed by Bonnie Brown. 4/5-8, 12-15, 19-21; $6. **Actors Advent,** 212 W. 29th (246-7534).

COLLAPSE—Frank Adamo's play about ordinary people coping during the next great Depression; with Pat Kannar, John Staddon, Frank Adamo, William Morino, and Tony Paulazzo. Fri. & Sat. at 8, Sun. at 3; $6; thru 4/15. **Gene Frankel,** 36 W. 62nd (582-4240).

COLLECTIVE CHOICES—Three one-acters; directed by Ralph Weeks; written by Michelle Dismore, Sue Fine, Christopher Lane, and Jackie Kanner. Thurs.-Sun. at 8; 4/12-5/6. **Courtyard Plyhse,** 39 Grove St. (939-3567).

CREATURE FROM THE BLUE ZALOOM—A one-man show starring Paul Zaloom with a mixed-media performance. Thurs.-Mon. at 8; $6; thru 4/10. **Inroads,** 150 Mercer St. (226-6622).

DOUBLE BILL—W.S. Gilbert's *A Sensation Novel,* with music by David Hollister, and *Annajanska, The Boshevik Empress,* by George Bernard Shaw. Wed.-Sat. at 8; thru 4/7. **Medicine Show,** 6 W. 18th (255-4991).

ELECTRA—A full production of the Euripides play, in the original ancient Greek, performed by the Barnard-Columbia Greek Drama Group. 4/5-7 at 8, 4/6 at 2; $5. **Piccolo Teatro,** Casa Italiana, 1161 Amsterdam Ave. (280-7171).

ETHAN FROME—Adaptation of the Edith Wharton novel by Owen and Donald Davis, performed by the Irondale Ensemble Project, directed by James Louis Niesen, about three people in the backwoods of New England. Wed.-Fri. at 8, Sat. at 7, Sun. at 3 & 7:30; $8; thru 4/15. **Theater,** 125 W. 22nd (666-7856).

EQUINOX—Mario Diament's black comedy, directed by Moni Yakim, which portrays the subtle ways in which a society slowly becomes totalitarian; with Lindendell Rivera, Rick Valez, Maria Cellario, Judith Granite, and Fran Anthony. $10 & $12. **INTAR,** 420 W. 42nd (695-6135).

FAIR SEX—Lynn Middleton's play based on Jana Harris's poetry. A therapy center is the meeting place for a whore, a poet, and a battered wife; with Geraldine Abbate, Lynne Brown, Alta Withers, Janet Sunderland, Gail Hilliard, and Ellen Klein. Thurs.-Sat. at 7:30; Sun. at 4; $7; thru 4/15. **18th St. Plyhse,** 145 W. 18th St. (699-4062).

THE FAMILY REUNION—T.S. Eliot's play; directed by Kenneth Janes. 4/10 & 11 at 5:30, 4/12-14 at 7:30; $4. **Minor Latham Playhouse,** 119th St. & Bdway (280-2079).

THE FIFTH SQUARE—Robert Barnett's portrayal of the choices a man and his family are faced with after he jeopardizes his career within the Catholic diocese by offering shelter to a Hispanic student who has been rejected by the community for being a homosexual; directed by M. Bowman. With Bill Roice, Jane Hamilton, Chico Kasinoir, Keith Thacker, and Sylvia Kauders. Thru 4/3 at 8; $5. **Tyson Studio,** 1026 Sixth Ave. (741-0462).

FRATERNITY—Jordan Budde's comedy about five Southern Methodist University seniors facing graduation; directed by Gideon Schein. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $5; thru 4/8. **Colonnades, New Federal Theater,** 428 Lafayette St. (673-2222).

THE GARDEN OF EARTHLY DELIGHTS—A music-theatre-dance work, composed by Richard Peaslee, directed by Martha Clarke; based on Bosch's painting; performed by the Growsnest Company and Margie Gillis. Tues.-Sat. at 8; $12-$15; thru 4/14. **St. Clement's,** 423 W. 46th (265-4375).

GREAT DIVIDE—Robert Litz's drama about three families, from different places and eras, searching for a place to call home; directed by David Rotenberg. With Kevin Geer, William Newman, Sloane Shelton, and J. Smith-Cameron. Thurs.-Sat. & Mon. at 8, Sun. at 3; $10; thru 4/15. **The Cubiculo,** 414 W. 51st (265-2138).

GREAT DIVIDE—Robert Litz's play about three American families, from different places and eras, searching for a place to call home; directed by David Rotenberg. Thurs.-Sat. & Mon. at 8, Sun. at 3; $10; thru 4/15. NY Theater Workshop, **The Cubiculo,** 414 W. 51st (265-2138).

HE PLAYS PIANO—Sal Rosa's mini-musical about a piano player and his three loves; directed by Stephen Stahl. Thurs.-Sat. at 8, Sun. at 3; $6; thru 4/8. **New Vic,** 219 Second Ave. (869-3981).

I'LL BE BACK BEFORE MIDNIGHT—Peter Colley's comedy thriller; directed by Marc Field. Thurs.-Sun. at 8; $7. **Village Performers,** 95A Third Ave. (505-6601).

IN KEY—Comedy by Christopher Foster, directed by Missy Whitchurch; with Chris Fields, Mitchell Huval, Sophie Schwab. Tues.-Sat. at 8, Sat. at 5 & 8, Sun. at 6:30; $6; 4/3-15. **Theatre Off Park,** 28 E. 35th St. (586-8267).

THE LIAR—Pierre Corneille's neo-classic comedy, written in 1643; directed by Nicolas Barnwell. Thru 4/15. **Greek Orthodox Church,** 302 W. 91st (870-5216).

L.S.D. (PARTS 1-2-3)—*A history of America from* 1950-1984 in a multi-media performance directed by Elizabeth LeCompte. Thurs.-Sun. at 8; $7. **Performing Garage,** 33 Wooster St. (966-3651).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher Theater,** 1230 Fifth Ave. (534-2804).

MINIATURES—Eleven playlets, produced by Pen To Stage Productions. 4/4-7 at 8; $5. **P.S.W. Studios,** 243 W. 55th (869-2922).

MOSCOW—NEW YORK—MOSCOW—Leo Zorin's comedy/drama about love between an American woman and a Russian man; directed by Joseph Kapp. Fri. & Sat. at 7, Sat. & Sun. at 3; $8; from 4/6. 743 8th Ave. (608-3978).

NORTH ATLANTIC—Jim Strahs's play about people in uniform who serve in the cause of peace; directed by Elizabeth LeCompte. Fri. & Sun. at 8, Sat. at 7:30 & 10; $8; *presented by the Wooster Group.* **Performing Garage,** 33 Wooster St. (966-3651).

OFFICE MISHEGOSS—Adam Kraar's one-act comedy set in a jewelry store. Weekdays at 12:15, 4/9-20; FREE. Bring your lunch. **Quaigh Theater,** 108 W. 43rd (221-9088).

ON BEING DIFFERENT—Musical revue, a little out of the ordinary, by Nancy Rich and Harlan James; with Lora Lee Cliff and Dave Blocker. Mon.-Wed. at 8; $8; thru 4/4. **New Vic,** 219 2nd Ave. (383-0003).

OPEN END—Concert revue with pianist/humorist Eugene Seaman and guests. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. 34th St. **Theater** (Downstairs at the Empire State Bldg.), 5th & 34th (595-0351).

THE PANEL—Kenneth Bernard's play, with Madeleine le Roux, Georg Osterman, Joe Pichette, Michael Ryan, Ching Valdes; directed by John Albano. 4/5-8 at 9; $4. **Theater for the New City,** 162 Second Ave. (254-1127).

PIGEONS ON THE WALK—Andrew Johns's comedy concerns a day in the life of an Off-Track-Betting parlor in New York; directed by Nell Robinson; with James Greene, Thomas Carlin, and Louisa Flaningham. Wed.-Sat. at 8, Sun. at 3; $8. **Actors Outlet,** 120 W. 28th (279-4200).

THE PRETENDER—Harvey Parker's play about love; directed by Walter Scholz. Wed.-Sat. at 8; $5; thru 4/21. **American Theater,** 314 W. 54th (581-3044).

THE ROAD TO HOLLYWOOD—Musical based on the Hope-Crosby "Road" films; book by Michael Pace; score by Rob Preston & Pace. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15-$17.50. **Production Company,** 15 W. 28th (686-1470).

SAM SHEPARD PLAYS—The Maly Theatre Company presents *Icarus's Mother* and *Cowboys #2;* directed by Sara Louise Lazarus. Tues.-Sat. at 8; $6; 4/3-21. **American Theater of Actors,** 314 W. 54th (362-5117).

SARITA—Maria Irene Fornes's musical about a woman torn between her love for an evangelist and a Latin outcast, with Leon Odenz's Afro-Caribbean music in the style of the 40s. $10, $12. **INTAR,** 420 W. 42nd (279-4200).

SHOULD HAVE BEEN A LOVE PLAY—Jeff Hagedorn's 1981 National Gay Playwriting Contest-winning comedy about a fantasy love affair between a restaurant patron and a waiter; directed by Richard Northcutt. Fri. at 8:30, Sat. at 7 & 10, Sun. at 5 & 8:30; $8. **Shandol Theater,** 137 W. 22nd (279-4200).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Fri. & Sat. at 8 & 10:30; $12-$16. **O'Neal's,** 147 W. 43rd (764-6200).

THE SHADOW OF A GUNMAN—Sean O'Casey's classic which deals with revolutionary activities; directed by Jim Sheridan. Thurs.-Sat. at 8, Sun. at 3; $6 & $8; from 4/6. **Irish Arts Center,** 553 W. 51st (757-3318).

SKITS-OPHRENIA—*Comic revue about crazy happenings,* with fifteen players; developed and directed by Matthew Calhoun. Fri.-Sun. at 8, Sun. at 3; $5; thru 4/8. Entermedia's **Marquee Theater,** 189 2nd Ave. (677-6766).

STRANGE BEHAVIOR—*Neil Cuthbert's* play, starring Jack Gilpin and Ilene Kristen; directed by Charles Karchmer. Wed. at 9, Thurs. & Fri. at 10; $10. **Upstairs at Greene Street,** 101 Greene St. (925-2415).

TELLING TALES—Five playlets, directed by Roy Barnett; written by Mat Hejna, Bobbie Linn, Ginger Martin O'Leary, and Carl Robbins. Thurs.-Sat. at 8, Sun. at 3; thru 4/22. **American Renaissance,** 112 Charlton St. (929-4718).

THROUGH THE LEAVES—Franz Xaver Kroetz's play about a brutal relationship between a woman butcher and the man she loves; directed by JoAnne Akalaitis. Tues.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3; $8-$12; thru 5/6. **Interart Theater,** 549 W. 52nd (279-4200).

TO BE REMEMBERED—George Keith's comedy about a man whose life is disrupted when a group of friends show up in the middle of the night. Tues.-Sun. at 8, Sat. at 3; $10. **Nat Horne,** 440 W. 42nd (736-7185).

UNDER DISTANT SKIES—Jeffrey Kinghorn's play about the friendship of a Vietnam veteran and a street kid; directed by Sarah Ream. With Ed Hodson, Ellen McLaughlin, and Peter Risafi. Thurs.-Sat. at 8, Sun. at 3; $6; thru 4/15. **Shakespeare Studio,** 250 Third Ave., 2nd floor (279-4200).

WALLY FOR QUEEN?—Morna Murphy's comedy, based on Upton Sinclair's work; directed by Terrence Cartwright. Thurs.-Sat. at 8, Sun. at 3; $8; $10; thru 4/8. **Carter,** 250 W. 43rd (391-1880).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

PAT ADAMS—Abstract paintings concerned with the relationship between color, line, shape, and texture, thru 4/21. Zabriskie, 724 Fifth (307-7430).

SIEGFRIED ANZINGER AND HUBERT SCHMALIX/DONALD ROLLER WILSON—Two young Viennese painters from the "Neue Wilden" group/Eccentric subject matter in paintings by an artist from Fayetteville, Arkansas. Thru 4/21. Solomon, 724 Fifth (757-7777).

ROBERT BIRMELIN—Paintings of crowded city streets, with skewed perspectives, cropped figures, blurred forms, thru 4/14. French, 41 W. 57th (308-6440).

MICHAEL BOYD—Large-scale paintings based on a grid, composed of several panels, thru 5/4. Zarre, 41 E. 57th (752-0498).

SQUEAK CARNWATH—Figurative, expressionistic paintings, with an interplay between words and images, 4/3-28. Getler/Pall/Saper, 50 W. 57th (581-2724).

LOUISA CHASE—New paintings, thru 4/21. Miller, 724 Fifth (246-1625).

LARRY COHEN—Oil paintings of interiors looking out onto landscapes, 4/3-5/5. Heesy, 50 W. 57th (245-1420).

ROBERT COURTRIGHT—Cast-paper masks with evocative expressions, thru 4/28. Crispo, 41 E. 57th (758-9190).

TONY CRAGG—Nine large sculptures, some figurative (wall-hanging), some architectural (floor-standing), made from discarded objects, thru 4/14. Goodman, 24 W. 57th (977-7160).

CAROL CRAWFORD—Mixed-media sculptural landscapes and seascapes, 4/3-21. Viridian, 52 W. 57th (245-2882).

STUART DIAMOND—Painted constructions, 4/4-28. McKee, 41 E. 57th (688-5951).

GARTH EVANS/GEORGE NICK—Angular wall reliefs of painted plywood/Oil paintings of cityscapes. Thru 4/25. De Nagy, 29 W. 57th (421-3780).

ÖYVIND FAHLSTRÖM—"Variables," free-standing and wall pieces with moveable images comprised of words, comic strip characters, and game pieces, thru 4/20. Herstand, 24 W. 57th (664-1379).

SIDNEY GOODMAN—Large-scale oil paintings, 4/7-5/17. Dintenfass, 50 W. 57th (581-2268).

BALCOMB GREENE—Oil paintings of cityscapes and street scenes, 4/7-5/3. Sachs, 29 W. 57th (421-8686).

RED GROOMS—Large constructions and environments, 4/6-5/1. Marlborough, 40 W. 57th (541-4900).

AL HELD—Drawings from 1976, thru 4/14. Emmerich, 41 E. 57th (752-0124).

ROBERT HUDSON—New polychrome steel sculpture, thru 5/3. Frumkin, 50 W. 57th (757-6655).

ANN MCCOY—"Barques: Drawings and Sculpture," a 9' x 27' mural of an immense barque with sacred animals; bronze sculptures with similar imagery, thru 4/21. Alexander, 20 W. 57th (757-3721).

KENNETH NOLAND—Painted monotypes, 4/3-30. Prats, 29 W. 57th (486-6770).

KENZO OKADA—Calm abstract paintings with floating, luminescent blocks of color, by this painter who died in 1982, thru 4/28. del Re, 41 E. 57th (688-1843).

JOHN OPPER—Recent abstract paintings, thru 4/25. Borgenicht, 724 Fifth (247-2111).

MARGARET POMFRET—Paintings about architectural space, thru 4/7. Phoenix, 30 W. 57th (245-5095).

STEPHEN SCHULTZ—Paintings and drawings of figures in dimly lighted interiors, reminiscent of Italian Renaissance painting, thru 4/25. Deutsch, 20 W. 57th (765-4722).

JOHN SLOAN—Etchings, thru 4/14. Kennedy, 40 W. 57th (541-9600).

LEE TRIBE—Sculpture, from 1980-1984, thru 4/28. Munroe, 56 W. 57th (246-9616).

IDELLE WEBER—Paintings and works on paper, from 1982-1984, 4/3-28. Siegel, 24 W. 57th (586-0605).

GEORGE WEXLER/POLLY KRAFT—Recent paintings/Works on paper. Thru 4/18. Fischbach, 29 W. 57th (759-2345).

Madison Avenue and Vicinity

LENNART ANDERSON—Works on paper, including still lifes, portraits, figure studies, from the early 'fifties to the present, 4/4-28. Davis & Langdale, 746 Madison (861-2811).

DAVID BECK/RICHARD HICKAM—"Momentary Indiscretions"—box constructions and sculpture/Abstract paintings with figurative images. 4/5-5/1. Stone, 48 E. 86th (988-6870).

ALAN DAVIE—Recent paintings by this British artist, thru 4/28. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

ROBERT DE NIRO—Landscape and figurative paintings, thru 4/7. Graham Modern, 1014 Madison (535-5767).

JEAN DUBUFFET—Paintings and sculpture, thru 4/28. Weintraub, 992 Madison (879-1195).

MARCEL DUCHAMP—"Ready-mades" and drawings, thru 4/28. Arman, 817 Madison (570-2700).

SAM FRANCIS—Paintings and works on paper from the fifties, thru 4/14. Elkon, 1063 Madison (535-3940).

KLAUS FUSSMAN—American landscapes in watercolor, thru 4/21. Lefebre, 47 E. 77th (744-3384).

GINA GILMOUR—Symbolic paintings of waterfalls, rocks, pools, and swimmers, thru 4/21. Vanderwoude-Tananbaum, 24 E. 81st (879-8200).

JOHN R. GRABACH—Paintings of urban scenes and landscapes, from 1900-1945, thru 5/5. Graham, 1014 Madison (535-5767).

LESTER G. HORNBY—Watercolor scenes of Paris, London, Cuba, Sarajevo from shortly after the turn of the century, thru 4/14. York, 21 E. 65th (772-9155).

RALPH HUMPHREY—New paintings with less crusty surfaces, more natural colors, 4/7-5/12. Willard, 29 E. 72nd (744-2925).

FERNAND KHNOPFF—Figurative paintings by a member of the Belgian Avant-Garde, thru 6/28. Friedman, 26 E. 82nd (794-8950).

JEFFREY KRONSNOBLE—Recent paintings incorporating a trompe l'oeil technique, 4/7-28. ACA, 21 E. 67th (628-2440).

MALCOLM MORLEY—New paintings and watercolors, 4/6-5/5. Fourcade, 36 E. 75th (535-3980).

MARK PEISER—Geometric cast-glass sculptures, thru 4/28. Heller, 965 Madison (988-7116).

THIJS RINSEMA—Modernist drawings, collages, and collage boxes by this Dutch artist (1877-1947), thru 4/28. Prakapas, 19 E. 71st (737-6066).

LARRY RIVERS—Work from the 'sixties, 4/3-28. Kouros, 831 Madison (879-5454).

ROBERT SUTZ—Oil paintings of solitary figures in urban settings, 4/3-28. Martina Hamilton, 19 E. 71st (744-8976).

JOHN WALKER—Heavily-impastoed oil paintings with vague, somewhat disturbing images in them, thru 4/19. Knoedler, 19 E. 70th (794-0550).

WILLIAM WILKINS—Landscape, figurative and still life paintings, 4/6-5/5. Mathes, 851 Madison (249-3600).

CHRISTOPHER WILMARTH—"Layers"—paintings, drawings; sculptures of glass, tempered steel, bronze, wood, limestone and other materials; all from 1961-1984, thru 4/19. Hirschl & Adler Modern, 851 Madison (744-6700).

SoHo

DONALD BAECHLER—New paintings, thru 4/28. Shafrazi, 163 Mercer (925-8732).

JOHN BALDESSARI/JAMES CASABERE—Large photographic compositions/Figurative sculptures of cardboard, plaster and wood, painted white, that have been used as models for this artist's photographs. Thru 4/21. Sonnabend, 420 W. Broadway (966-6160).

GEORG BASELITZ—New paintings and sculpture, 4/7-28. Boone, 417 W. Broadway (431-1818).

BILL BECKLEY—Paintings which incorporate co lage and other media in order to present a visu agenda to history, thru 4/24. Freidus/Ordover, 7 Greene (925-0113).

LYNDA BENGLIS/JOEL SHAPIRO—New scul ture/New works on paper. Thru 4/14. Cooper, 15 Wooster (674-0766).

GARY BOWER/JOSEPH SANTORE—Abstra paintings showing this artist's interest in Chines folklore/Recent paintings, abstract and small-scal though handled in a monumental fashion. 4/7-5/ Thorp, 103 Prince (431-6880).

WAYNE BROWN/ARTHUR COHEN—Figurati sculpture/Large-scale abstract paintings. Thru 4/2 Hutchinson, 138 Greene (966-3066).

NANCY CHUNN—"Map" paintings with politic themes, 4/5-28. Concord, 451 Broome (925-2994

ROBERT COLESCOTT—Colorful, figurative pain ings that take a humorous look at good, old-fashione vices, 4/4-5/5. Semaphore, 462 W. Broadwa (228-7990).

YASMIN BRANDOLINI D'ADDA—Installation an abstract paintings on paper, thru 4/17. Rosenber 115 Wooster (431-4838).

RENE DANIELS—A Dutch artists paintings of his in pressions and experiences in New York, thru 4/2 Metro Pictures, 150 Greene (925-8335).

PAUL DILELLA/RICH SAMUELSON—Expre sionistic sculpture/Encaustic paintings with image 4/3-21. Atlantic, 458 W. Broadway (228-0944).

GARTH EVANS/MARILYN GIERSBACH—Wor on paper/Frenetic abstract paintings with a person iconography. Thru 4/21. Manes, 177 Princ (505-5722).

JEAN FEINBERG/DON HAZLITT—Abstract pain ings/Small constructed paintings. Thru 4/21. Esma 121 Spring (219-3044).

STEVE GIANAKOS—Paintings, drawings, and scul ture from 1974-1984; thru 4/21. Toll, 146 Green (431-1788).

DON GUMMER—Wall reliefs, thru 4/28. Speron Westwater, 142 Greene (431-3685).

PETER GRASS—Paintings that explore space as dark, psychological vastness, thru 4/7. Di Felice, 29 Lafayette (334-8192).

KAZUFUMI HOMMA—Large-scale abstract pain ings built up of layers of paint dots, thru 4/2 Bromm, 90 W. Broadway (732-6196).

LUIS JIMINEZ—Interpretations of regional cultu and American myths in sculpture, drawings, lith graphs, and maquettes, thru 4/14. Kind, 136 Green (925-1200).

DAVID KAPP—Oil paintings on linen of cityscap and street scenes, varying in size from 8' x 8' to 1' 1', thru 4/21. Manhattan Art, 81 Greene (219-2007

RAY KING/DANA ZAMECNIKOVA—Illuminate wall sculptures/Multi-layered glass panels, combi ing painting, etching, and collage, 4/7-29. Heller, 7 Greene (966-5948).

BARBARA KRUGER—Found photographs with a cusatory texts positioned within each image, thru 4 14. Nosei, 100 Prince (431-9253).

JOHN MCNAMARA—Paintings with landscape an figurative elements drawn in charcoal and painte thru 4/24. Cutler, 164 Mercer (219-1577).

MARY MISS—"Interior Works: 1966-1984"—mixe media sculpture from the seventies and eighties, th 4/21. Protecht McNeil, 214 Lafayette (226-8957).

LUCIO POZZI—A selection of paintings and drawin from the last two years; thru 4/25. Weber, 14 Greene/Castelli, 142 Greene/Caldwell, 383 W Broadway. For information call 966-6115.

ERNEST RUCKLE—A large triptych that parodie Times Square, and three smaller paintings, 4/7-2 Meisel, 141 Prince (677-1340).

DAVID SALLE—Recent paintings, all large-scal works, each one composed of two panels with disp rate imagery, thru 4/7. Castelli, 420 W. Broadwa (431-5160).

WADE SAUNDERS—Painted bronze sculptures, 4 7-5/5. Brown, 100 Greene (219-1060).

TONY SCHERMAN—New paintings that emphasi the contrast between the physicality of the surfac and the imagery itself, 4/3-28. Bonnier, 420 W Broadway (334-8414).

JIM SULLIVAN—Paintings of urns in front of roma tic seascapes, couples dancing in the foreground c even more romantic skies and landscapes, thru 4/11 Hoffman, 429 W. Broadway (966-6676).

AUL THEK—Recent paintings and bronze sculptures from a series entitled, "The Personal Effects of the Pied Piper," 4/7-5/3. Gladstone, 152 Wooster (505-8690).

N THURLBECK—Black and white gestural paintings with black and white photographs painted onto the surface, thru 4/21. Condeso/Lawler, 76 Greene (219-1283).

NNA GOTH WERNER—Paintings which document spaces created by leading New York architects and designers, thru 4/11. First Street, 386 W. Broadway (226-9011).

Other

HOMAS BANG—Vessel-shaped sculptures in blown glass, 4/7-5/5. N.Y. Experimental Glass Workshop, 142 Mulberry (966-1808).

AUL BENNEY—Monochromatic paintings of figures in misty, dream-like environments, thru 4/8. P.P.O.W., 216 E. 10th (477-4084).

ACK EARL—New sculpture, 4/5-28. Portnoy, 162 W. 56th (757-0461).

VILLIAM FARES—Abstract paintings, thru 4/19. Greenwald, 181 Mott (219-1642).

AMES FORD—Sculpture that evokes the feeling and form of a Roman arena, thru 4/14. Stoler, 13 White (966-5090).

EREMY GILBERT-ROLFE—Recent works on paper, thru 4/23. Lincoln Center, 65th and Broadway (877-1800).

RTHUR GONZALEZ—Figurative, painted ceramic sculptures with intricate gestures and compelling expressions, thru 4/8. Sharpe, 328 E. 11th (777-4622).

ICHARD HAMBLETON—Large gestural paintings, thru 4/7. Ala, 32 W. 20th (675-3267).

ED JEREMENKO—Paintings of houses as individual units that are part of a composed architectural landscape, thru 4/28. Pellicone, 47 Bond (475-3899).

UIS JIMINEZ—Drawings, sculptures, and prints by this Texas-based artist, thru 4/14. Alternative Museum, 17 White (966-4444).

REGOIRE MULLER—*Large-scale figurative* oil paintings, thru 4/21. Oil & Steel, 157 Chambers (964-1567).

ANDAL RUPERT—Large drawings based on Flaubert's "Legend of the Hospitator," thru 4/14. Braathen, 76 Duane (732-4029).

AMES SURLS—Wooden sculptures carved in a dramatic, almost primitive style, by an artist from Texas, thru 4/14. Delahunty, 291 Church (226-2519)/112 Greene.

GROUP SHOWS

57th Street

DLER—37 W. 57th (980-9696). "The Decorative Tradition" with works by Baynard, Benglis, Haring, Jaudon, Kushner, MacConnel, Torreano, others; 4/4-28.

ITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Escher, Foujita, Klinger, Martin, Turner, others, thru 4/28.

ANIS—110 W. 57th (586-0110). "Modern Expessionism"—works by German, Italian and American painters, including Baselitz, Basquiat, Chia, Clemente, Penck, Rothenberg; thru 4/7.

SCARSSON HOOD—41 W. 57th (750-8640). Works on paper by Clark, diDonna, Goodman, Luchs, Maffei, Swift, thru 4/7.

EGAL—63 E. 57th (486-2297). Paintings with symbols by Dunlap, Jemison, Putterman, thru 4/26.

Madison Avenue and Vicinity

OE KERR—49 E. 82nd (628-1340). 19th- and 20th-century American paintings, with works by Burchfield, Cassatt, Homer, Sargent, Whistler, others, thru 4/28.

OLNAGHI—26 E. 80th (772-2266). Italian, Dutch, and Flemish Baroque paintings, 4/4-5/5.

RICSON—23 E. 74th (737-6155). Abstract works by twelve artists, among them Courtney, Gordon, Johnston, Quijada, Williams; 4/3-28.

ACADE—741 Madison (744-4997). "Flowers, Vegetables & Gardens," with works by de Langalerie, Sullivan, Villers; 4/3-5/5.

AIME—1000 Madison (772-7760). "New Spiritual Abstraction of the 1980's," curated by Ronnie Cohen, 4/3-28.

IRSCHL & ADLER—21 E. 70th (535-8810). "The Art of Collecting," with paintings by Bingham, Copley, Hartley, Sheeler, others, thru 4/21.

ARBELLA—28 E. 72nd (288-7809). Romantic 19th- and early 20th-century paintings by Hallowell, Inness, Sloan, others; 4/3-28.

SILBERBERG—16 E. 79th (861-6192). Color lithographs by Miro, sculptures by Moore, prints by Zuniga, works on paper by Picasso, thru 4/11.

SOLOMON & CO.—959 Madison (737-8200). Paintings and sculpture by Dubuffet, de Kooning, Moore, others; thru 4/30.

STAEMPFLI—47 E. 77th (535-1919). Drawings by Arita, Dinnerstein, Lawton, Magee, others; 4/3-28.

SoHo

INGBER—460 W. Broadway (674-0101). Works by Beck, Campbell, Finkelstein, Matter, Middleman, thru 4/14.

SOHO CENTER FOR THE VISUAL ARTS—114 Prince (226-1995). Works by Abrams, Church, Keever, Mollers; 4/4-5/12.

WARD-NASSE—178 Prince (925-6951). Works by Benincasa, Kamen, Kassoy, Mosenthal, thru 4/19.

Other

AMERICAN INDIAN COMMUNITY HOUSE—591 Broadway (598-0100). Abstract works by five Native American painters, including Clayton, Tripp, Tuttle, Walking Stick, Whitehorse; thru 4/21.

ARTISTS SPACE—105 Hudson (226-3970). Installations by Bickerton, Hammond, Ladda, 4/7-5/5.

BOUCKAERT—100 Hudson (925-6239). Works by Chambas, Coyer, Deem, Fangor, Franceschi, Niehaus, McFarlane, thru 4/21.

DUBELLE—40 W. 17th (929-6200). "Art for Architecture," with works by Hopkins, Martin, Meadmore, Parker, Smyth, thru 4/17.

GREY—33 Washington Place (598-7603). "The Figurative Mode: Bay Area Painting, 1956-1966"—paintings by Bischoff, Brown, Diebenkorn, Oliveira, Park, Wonner; thru 4/28.

NATURE MORTE—204 E. 10th (420-9544). "Civilization and the Landscape of Discontent," with works by Aljian, Bleckner, Zwack, others, thru 4/29.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). "Theory and the Visionary"—paintings by Forrest Bess, Alfred Jensen and Myron Stout, thru 5/2.

PAINTING SPACE AT PS 122—409 E. 9th (929-6688). "Private Mythologies"—paintings by Franceschi, Reice, Saraceno, others, thru 4/21.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). "Beauties & Beasts, or What Makes Art Great?" with works by Attie, Chihuly, Humphrey, Keister, Golub, Neel, others; thru 4/28.

RED STUDIO—301 Church (219-8239). "Painters Paint Trays"—painting on serving trays by Amenoff, Chase, Diodato, Howard, Stephan, others/An installation by Dan Friedman. Thru 5/31.

Photography

BERENICE ABBOTT/HARRY WILKS—"New York Images," thru 5/5. Levy, 40 Great Jones (473-7151).

BERENICE ABBOTT/LEWIS W. HINE—"Aspects of a Changing America," thru 4/7. Armstrong, 50 W. 57th (582-8581).

DAVID BAILEY—Celebrities and style makers of the sixties, thru 4/8. ICP, 1130 Fifth (860-1777).

BAUM—12 W. 37th (695-7200). "Hand Colored Photography," with works by Friedman, Lennard, Michals, others, thru 4/13.

BLYTHE BOHNEN/EADWEARD MUYBRIDGE—Figures in motion by both. Thru 4/15. Light, 724 Fifth (582-6552).

SARAH CHARLESWORTH—Large-scale color and black and white photographs with imagery drawn from mass media sources, 4/5-5/6. Clocktower, 108 Leonard (233-1096).

FRENCH CULTURAL SERVICES—972 Fifth (570-4400). "Paris, 1910-1931: Autochromes from the Albert Kahn Collections," thru 4/30.

GEORGE HEYNINGEN-HUENE—Black and white photographs from the thirties and forties, thru 4/7. Staley-Wise, 177 Prince (777-1590).

FRANK HORVAT/LARRY FINK—Fashion photographs from the late 'fifties and early 'sixties/Black and white photographs of praying mantis and nature studies. Thru 4/21. Sander, 51 Greene (219-2200).

ROCHELLE MARMOREK/ROY VOLKMANN—Photographs of school children/Nude figure studies in black and white, 4/8-5/4. Soho Photo, 15 White (638-2816).

LAURENCE MILLER—38 E. 57th (319-1800). "Unique Photographs Since the Daguerreotype"—works by Kaltenbach, Man Ray, Metzker, Samaras, others, thru 4/28.

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ART

ROBERT SMITH—Photographs of an island off the coast of Maine, 4/3-27. Modernage, 18 Vesey (245-2882).

KENNETH SNELSON—Recent panoramic photographs of Venice, thru 4/21. Zabriskie, 724 Fifth (307-7430).

HENRY COX STREET—Color "snapshots," thru 4/28. Grey, 33 Washington Place (598-7603).

CHARLES H. TRAUB—Black and white nude figure studies, thru 4/20. Pfeifer, 825 Madison (737-2055).

ARTHUR TRESS—Abstract photographs, thru 4/14. Harder, 37 W. 57th (308-0043).

JOEL-PETER WITKIN—Recent photographs and drawings, thru 4/21. Pace/MacGill, 11 E. 57th (759-7999).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. The Robot Exhibit: History, Fantasy and Reality; thru 5/12.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Silk Roads/China Ships: 400 artifacts illustrating 2,000 years of commerce in goods, technology & art; thru 5/12. . . Bicycles and Dragons: Highlights China's Past and Present; thru 5/12.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. . . Tibet, The Sacred Realm: Photographs 1880-1950; thru 5/27.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Helene Brandt Sculptures; thru 4/26.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood. . . Malcolm Morley Paintings, 1965-1982; thru 4/15. . . Second Western States Exhibition: The 38th Corcoran Biennial Exhibition of American Paintings; thru 5/13.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Etchings by the Tiepolos; thru 4/22. . . Netsuke: Japanese Design in Miniature; thru 4/8. . . Embroidered Samplers; thru 5/27.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters. . . Picasso: The Last Years, 1963-1973; thru 5/13. . . Sculpture of Michael Singer, thru 6/3. . . Thirteenth Annual Children's Show; thru 4/29.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5, Tues. to 8. Closed Fri., Sat., major Jewish holidays. $2.50. Seniors and children $1.50. Israel in Antiquity. . . Coins Reveal.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art. . . Sculpture: New Acquisitions. . . Works of Art in Glass. . . Installation of the Pulpit by Karl Bitter. . . The Living Room from the Francis Little House, Designed by Frank Lloyd Wright. . . Egyptian Reinstallation: Phase III. . . Indian and Southeast Asian Sculpture; thru 5/30. . . Peach Blossom Spring; thru 6/3. . . Yves Saint Laurent: 25 Years of Design; thru 9/2. . . Dutch Painting of the Golden Age from the Royal Picture Gallery, Mauritshuis; thru 4/15. . . Leonardo da Vinci: Anatomical Drawings from the Royal Library, Windsor Castle; thru 4/15. . . Paintings and Manuscripts from Prince Sadruddin Aga Khan; thru 10/14. . . Symbol and Substance in American Indian Art; thru 5/27. . . Balthus: A Retrospective; thru 5/13. . . William Merritt Chase, 1849-1916: Retrospective; thru 6/3.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Renaissance Painting in Manuscripts: Treasures from the British Library; thru 4/29. . . Byzantine Illustrated Manuscripts; thru 5/6. . . Chamber Music from Mozart to Webern; thru 4/29.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Escalio: Klemente Soto Beles; 4/6-13.

MUSEUM OF BROADCASTING—1 E. 53rd S (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.5 children & seniors. Cassettes available for viewing a museum include documentaries, news, dramatic an comedy shows. Also special screenings daily. Ro Serling: Dimensions of Imagination; thru 5/3. . . Lu cille Ball: First Lady of Comedy; 4/6-9/13.

MUSEUM OF THE CITY OF NEW YORK, Fift Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . The Old Met: Memory of Opera on Broadway, thru 6/10. . . To Vis The Queen: late 19th-century presentation dresse court uniforms and ballgowns; thru 4/29. . . New Yorkers' Taste: Chinese Export Porcelai 1750-1865; thru 9/5. . . New Toy Gallery. . . **Minsk off Theatre Arcade,** 1515 Broadway. Show Stop pers: Great Moments of the American Musical; thr 9/5.

MUSEUM OF HOLOGRAPHY—11 Mercer S (925-0526). Wed.-Sun. 12-6. $2.75; children & sen iors $1.50. In Perspective, permanent exhibition o the history and development of holography. . . Con temporary Portrait Gallery. . . Holography Work thru 6/3.

MUSEUM OF MODERN ART, 18 W. 54t (708-9400). Closed for expansion project until 5/1

NASSAU COUNTY MUSEUM OF FINE ART— Museum Drive, Roslyn, L.I. (516-484-9337). Tues Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Pete Bela Mayer, An American Impressionist; thru 4/8.

NATIONAL ACADEMY OF DESIGN—1083 Fift Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun 12-5. (Free Tues. 5-8). $1.50. . . The 159th Annua Exhibition; thru 4/5.

NEW MUSEUM OF CONTEMPORARY ART- 583 Broadway (219-1222). Tues.-Sun. 12-6, Wed 12-8 (free 5-8). $2.50; students & seniors $1.50, chi dren free. Earl Staley: 1973-1983; thru 5/20.

NEW-YORK HISTORICAL SOCIETY, Centra Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sa 10-5, Sun. 1-5. $2; children 75 cents. New Yor Themes: Paintings and Prints by William Meyerowi and Theresa Bernstein; thru 4/29. . . Struggle for Continent: Francis Parkman's France and England i North America; thru 4/22. . . Shanties to Skyscraper Robert L. Bracklow's Photographs of Early New Yor thru 5/6. . . The World of Tiffany: The Neustadt Co lect of Tiffany Lamps. . . New York and The Chin Trade; thru 8/26. . . The Adirondacks: A Wildernes Preserved; thru 6/3.

NEW YORK PUBLIC LIBRARY—Central Researc Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6 some collections to 9. Francis Frith: The Middle East ern Photographs, 1856-1860; thru 4/20. . . Earl Banking in New York, 1784-1831; thru 5/1. . Places, Please: Broadway's Historic Theaters; thru 5 19. **Lincoln Center,** 111 Amsterdam Ave. Th Young Martha Graham: A Birthday Celebration; thr 4/9. . . **Donnell Library,** 20 W. 53rd St. The Rares Kind of Best: antique toys and rare children's book

QUEENS MUSEUM, New York City Bldg., Flushin Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Con tribution suggested. Streamline Design: How the Fu ture Was; thru 5/6. . . Annual Juried Exhibition, thr 4/15. . . Bruce Brooks: Wall Construction; thru 5/6

NICHOLAS ROERICH MUSEUM—319 W. 107t St. 864-7752. Tues.-Sun. 2-5. Stonehenge: Prints an Collages by Florence Noa; thru 4/29.

WHITNEY MUSEUM, Madison Ave. at 75t (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6 $2.50, seniors $1.25; free Tues. after 6. 20th-Centur American Art: Highlights of the Permanen Collection. . . Calder's Circus. . . Reflections of Na ture: Flowers in American Art; thru 5/20. . . Fiv Painters in New York; thru 6/17. . . Konrad Crame 1888-1936; thru 5/20. **Whitney Museum at Phili Morris,** 42nd at Park (878-2550). Flowers in Fol Art; thru 5/9. . . **Downtown Branch,** Federal Hal National Memorial, 26 Wall St., (431-1620). Vision of Childhood: A Contemporary Iconography.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000 Next sale 4/11 at 10 & 2: Magnificent Jewels. O view from 4/5. **East,** 219 E. 67th St. (570-4141). 4 3 at 10: Furniture, Paintings and Decorative Object On view from 3/30. 4/4 at 6: American Painting Drawings, Watercolors and Sculpture. On view fro 3/31.

DOYLE—175 E. 87th St. (427-2730). 4/4 at 10 & Important Estate Jewelry. On view from 3/31. 4/4 7: Important 19th- and 20th-Century American Pain ings and Sculpture. On view from 3/31.

PHILLIPS—406 E. 79th St. (570-4830). 4/3 at Antique and Modern Jewelry. On view from 3/31.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 4/ at 2: French and Continental Furniture. On view fro 3/31. 4/7 at 2: Dolls from the Estate of Gregor Cicola. On view from 3/31.

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92nd St Y, on Lexington Ave. (427-4410)

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Monday, April 2

ACADEMY OF ST. MARTIN-IN-THE-FIELDS OCTET—Spohr's Double Quartet, Op. 77; *Leighton's Fantasy Octet; Shostakovich's Prelude and* Scherzo, Op. 11; Mendelssohn's Octet in E-flat, Op. 20. Carnegie Hall at 8. $6-$12.50.

SMITHSON STRING QUARTET—Haydn, Mozart, *Beethoven, played on original instruments.* Merkin Concert Hall at 8. $9.50.

TUDOR SINGERS OF MONTREAL, Wayne Riddell director. N.Y. premieres of works by Ruth Wat*son and Harry Somers; works by Tavener, Byrd,* Oldroyd, Nystedt, Brahms, Ravel, Rossini, others. Alice Tully Hall at 8. $5-$10.

NEW YORK CORNET AND SACBUT ENSEMBLE, *Ben Peck director. Ceremonial music for brass* from the late Renaissance and the early Baroque. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

CCNY SMALL JAZZ ENSEMBLE, *Ron Carter di*rector. Shepard Hall, Convent Ave. and 134th St., at 2. Free.

Tuesday, April 3

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Alexis Weissenberg. Bernstein's Divertimento; Beethoven's Piano Concerto No. 4; Dvorak's Symphony No. 7. Avery Fisher Hall at 7:30. $6-$25.

ZAIDEE PARKINSON, pianist/**DOROTHY DOROW,** soprano (American debut). Debussy, Schoenberg. Carnegie Recital Hall at 8. $8.50.

JEREMY MENUHIN, pianist (N.Y. recital debut). Mozart, Beethoven, Debussy, Schubert. 92nd Street Y at 8. $5.50, $7.50.

DENNIS KARMAZYN, cellist, with pianist Meg Bachmann Vas. Rachmaninoff, Brahms, Francoeur, others. Alice Tully Hall at 8. $6-$8.50.

***KATHERINE HOOVER AND FRIENDS**—The flutist,* with the New York Saxophone Quartet and instrumentalists. Bach, Fauré, Hoover (première). Merkin Concert Hall at 8. $7.

KAVKAZI—Music of the Caucasus. Merkin Concert Hall at 2. $4.50.

STAR SEARCH WINNERS, including singers Sam Harris and Monica Pege, comedian Brad Garrett, the Sawyer Brown Band. Carnegie Hall at 8. $10-$17.50.

AMINA CLAUDINE MYERS, composer-pianist-vocalist. "Focus," a mixed-media performance. DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

AURORA, a Baroque ensemble, with bass-baritone John Ostendorf. Trombly (premiere), Couperin, Telemann, Castello, Gabrieli. St. Joseph's Church, Sixth Ave. and Washington Pl. (874-4922), at 8. $6.

JAMES ELIOT BEHR, pianist. Beethoven, Schubert, Liszt. Trinity Church, Broadway at Wall St., at 12:45. Free.

BRIDGET CONRAD, pianist. Lincoln Center Library at 4. Free.

WOMEN OF THE CALABASH/EDWINA LEE TYLER AND A PIECE OF THE WORLD—Traditional West African music, adaptations of North American and political songs. The Kitchen, 59 Wooster St. (925-3615), at 8:30. $5.

MUSIC LIVE!—Political rock and salsa, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

JOSEPH PORELLO, tenor. Songs and arias. Marillac Hall, St. John's U., Jamaica, at 1. Free.

Wednesday, April 4

ANDRES SEGOVIA, guitarist. Weiss, Frescobaldi, Rameau, others. Avery Fisher Hall at 8. $10-$20.

GIORA FEIDMAN, clarinetist, with guitarist Jeff Israel, double-bassist Peter Weitzner, guitarist Manny Katz, Ali Hafid on darbuka and oud. Klezmer music, also Bernstein, Mussorgsky, Gershwin, Verdi, Kern, and much more. Carnegie Hall at 8. $8-$15.

NELSON FREIRE, pianist. Mozart, Schumann, Scriabin, Debussy, Villa-Lobos, Albeniz. 92nd Street Y at 8. $7-$9.50.

HEIDI NITZE, soprano, with pianist Margaret Singer, guitarist David Leisner. Griffes, Weber, Dowland, Barber, Tchaikovsky, Rachmaninoff. Merkin Concert Hall at 8. $9.

KEVIN LANGAN, bass (N.Y. recital debut), with pianist Ted Taylor. Purcell, Mozart, Strauss, Schubert, Wolf, Poulenc, Saint-Saëns. Carnegie Recital Hall at 8. $8.50.

MANNES TRIO—Works by Beethoven, Brahms, Martinu. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

DEBORAH THOMAS, *soprano*/**BARBARA NORCIA,** mezzo-soprano/**MARTIN BROMS,** tenor, Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

PAMELA SKLAR, *flutist*/**TULLY CATHEY,** *gui*tarist. Music of Dowland, Ravel, Villa-Lobos, David Loeb (world premiere), Scott Joplin, Fred Hand, others. Turtle Bay Music School, 244 E. 52nd St. (753-8811), at 8. $7.

CANAAN BAPTIST CHURCH CONCERT CHOIR—12th Annual Martin Luther King Jr. Memorial Concert. Loeb Student Center, 566 LaGuardia Place, at 7. Free.

CALLIOPE TRIO—A concert of medieval, Renaissance and 20th-century music. Christ Church, Park Ave. at 60th St., at noon. Free.

PANDEAN WIND PLAYERS—Riverside Library, 190 Amsterdam Ave., at 6:30. Free.

CARL WESNER, pianist. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

CECIL MCBEE, *jazz bassist,* with ensemble. Program of Duke Ellington's sacred music, with commentator Leonard Goines. Riverside Church, the Drive at 122nd St. (222-5900), at 7. $3.

CHAMBER ART ENSEMBLE—Martinu, Beethoven, Martin, Mendelssohn. Vineyard Theater, 309 E. 26th St. (683-0696), at 8. $6.

BACH CHAMBER SOLOISTS—St. Michael's Hall, 225 W. 99th St., at 8. $5.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

ROCHELLE ITZEN, flutist/**ROBERT SECRIST,** guitarist. Vivaldi, Falla, Villa-Lobos, Ravel, Ibert. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 12:30. Free.

Thursday, April 5

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Brigitte Engerer. Haydn's Symphony No. 22; Boulez's *Notations,* Part I; Tchaikovsky's Piano Concerto No. 1. Avery Fisher Hall at 8. $6-$25. Note: open rehearsal of this program, Thurs. only, at 9:45 a.m. $3.

ELLY AMELING, soprano, with pianist Rudolph Jansen. Schubert. Carnegie Hall at 8. $8-$15.

WAVERLY CONSORT, Michael Jaffee conductor. Sacred, chamber, and theater works, by Lully, Charpentier, Couperin. Alice Tully Hall at 8. $12.

TAFELMUSIK BAROQUE ORCHESTRA, Jean Lamon music director; Frans Brueggen on flute and recorder. Telemann, Handel, Vivaldi, Goldberg, Bach. Metropolitan Museum at 8. $8.

NEW BAND—Contemporary-music ensemble. Works of Cage, Rzewski, Cameron-Wolfe, Peck, Drummond. Merkin Concert Hall at 8. $6.

CHARLES TIMBRELL, pianist (N.Y. debut). Mozart, Liszt, others. *Carnegie Recital Hall at 8.* $6.

JOHN COUGAR MELLENCAMP—Sold out.

LAUREL STRING QUARTET—Beethoven, Prokofiev. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

GEORGE STAUFFER, organist. Bach, Alain, Messiaen. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

CCNY FACULTY TRIO—Shepard Hall, Convent Ave. and 134th St., at 1:30. Free.

GERALD BEAL, violinist/**LINDA BABITS,** pianist. Piston, Corigliano, Debussy, Beethoven. Marillac Hall, St. John's U., Jamaica, at 10 a.m. Free.

Friday, April 6

ST. CECILIA CHORUS, with David Randolph conductor; organist John Challener; soloists Mary Burgess, Grayson Hirst, Donna Merriman, Jay Willoughby. Bach's Mass in B Minor. Carnegie Hall at 8. $6-$17.

NEW YORK PHILHARMONIC—See 4/5. At 2.

PRESERVATION HALL JAZZ BAND—Avery Fisher Hall at 8. $8-$13.

SYLVAN WIND QUINTET—"Horn of Plenty," featuring hornist Melissa Coren, with guests hornist Jospeph Anderer, violinist Guillermo Figueroa, pianist Edmund Battersby. Doppler, Beethoven, Rossini, Brahms. Carnegie Recital Hall at 8. $6.

FITZWILLIAM QUARTET—Ives's Quartet No. 2; Shostakovich's Quartet No. 8 in c, Op. 110; Franck's Quartet in D. Metropolitan Museum at 8. $7.

MANUEL BARRUECO, guitarist. D. Scarlatti, Sor, Giuliani, Gonzalez, Henze, Albeniz. Town Hall at 8. $11, $15.

NEAPOLITAN THEATER SONGS—Soprano Caterina Minicozzi, and others. Holy Apostles Church, Ninth Ave. and 28th St. (243-7177), at 8. $5.

HELLMAN'S ANGELS—Bass, harp, guitar. St. Michael's Hall, 225 W. 99th St., at 8. $8.

EUGENE BEYALE, "MR. INDIAN," AND HIS BAND—Rock music. Baha'i Center, 53 E. 11th St. (674-8998), at 8. $3.

STOCKTON'S WING—Irish folk quartet. P.S. 41, 116 W. 11th St. (594-8833), at 8. $6.

HARTT CONTEMPORARY PLAYERS—Ross, Yekovitch, Stravinsky, Varèse, Wolpe. McMillin Theater, Columbia U., Broadway and 116th St., at 8. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

LYRIC DUO—Lincoln Center Library at 4. Free.

HAYWARD HENRY, alto and baritone sax, bass clarinet, and flute. Jazz at Noon, a lunchtime jam session. Freddy's, 308 E. 49th St., at 12. $4.

TOBY FAGENSON, *singer, on guitar and banjo.* Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

Saturday, April 7

ORPHEON CHORALE, with symphony orchestra, violinist Joyce Flissler, soloists Susan Dunn, Muriel Costa-Greenspan, Jon Garrison, Ara Berberian, conductor Dino Anagnost. Beethoven's *Missa Solemnis.* Concert honoring the late Charlotte Bergen. Carnegie Hall at 2:30. Free.

JOHN BROWNING, pianist. Haydn, Mozart, Debussy, Liszt. Carnegie Hall at 8. $4-$10.

NEW YORK PHILHARMONIC—See 4/5.

JUILLIARD STRING QUARTET—Mendelssohn, Wolf, Mozart. Washington Irving High School, Irving Pl. at 16th St. (586-4680), at 8. $2.

WAVERLY CONSORT—See 4/5.

ANDRAS SCHIFF, pianist, with the Panocha Quartet. Smetana's String Quartet in e; Dvorak's Terzetto in C, Op. 74, and Quintet in A, Op. 81. Metropolitan Museum at 8. $10.

LI-CHAN CHEN, soprano/**SYOU-FEN CHEN,** mezzo-soprano/**PHILIP WU,** tenor. Oratorio and operatic duets; Chinese songs. Merkin Hall at 8. $8.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Mozart's Duo in B-flat, K. 424; Wagner's *Siegfried Idyll;* Varèse's *Octandre;* Schubert's *Auf dem Strom* and *Der Hirt auf dem Felsen.* Paula Cooper Gallery, 155 Wooster St., at 6. $7, cushion.

EVELYN SIMON, soprano, with pianist Margaret Singer and lutenist Grant Herreid. Music of the 14th-17th centuries; works of Monteverdi, Canteloube, Mahler, Mendelssohn, Handel. Carnegie Recital Hall at 5:30. $8.

SARAH GRUNSTEIN, pianist. Carnegie Recital Hall at 2. $8.

ANTHONY DAVIS, composer. His own works. Carnegie Recital Hall at 8:30. $8.50.

LEONARD ROSE, cellist/**YO-YO MA,** cellist. 92nd Street Y at 8. Sold out.

ALBERT SINGERMAN, pianist. Mozart, Schubert, Chopin, Ravel. CAMI Hall, 165 W. 57th St., at 2:30. $7.50. Free.

CANBY SINGERS, Edward Tatnall Canby, director. Unaccompanied choral music, by Josquin, Lassus, Warlock, Britten, Carter, Vaughan Williams. St. Joseph's Church, Sixth Ave. and Washington Pl., at 8. Free; contribution requested.

ROYAL NEW YORK DOO WOPP SHOW—Happy Daze Band, with many vocal groups. Radio City Music Hall, Sixth Ave. at 50th St. (757-3100), at 7:30. $14.50, $16.50.

THE MUSIC PROJECT—Mendelssohn, Beethoven. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (678-6888), at 1:30. Free.

CAROLE WHITNEY, cellist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

GUNTER HAMPEL TRIO, with drummer Steve McCall/**WALTER DAVIS JR.,** jazz pianist. Jazztrack, at Manhattan Healing Arts Center, 386 Broadway, at White St., at 9. $7.

ENDELLION STRING QUARTET, with cellist Stephen Kates. Beethoven, Webern, Schubert. BAM at 8:30. $7.

PAUL-MARTIN MAKI, organist. Bach, Buxtehude, Dupré, others. Christ Church Riverdale, Henry Hudson Pkwy., 252nd St., Bronx (549-2055), at 8. $4.

CHAMBER ART ENSEMBLE—See 4/4.

Sunday, April 8

ALICIA DE LARROCHA, pianist. Soler, Schumann, Albeniz, Ravel. Avery Fisher Hall at 3. $8-$16.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Handel's "Eternal Source of Light Devine," from "Ode for the Birthday of Queene Anne"; Bach's Cantata No. 51; Mozart's Duo in B-flat, K. 424; Wagner's *Siegfried Idyll;* Varèse's *Octandre;* Schubert's *Auf dem Strom* and *Der Hirt auf dem Felsen.* Alice Tully Hall at 5. $13.50.

MIGNON—Carnegie Hall. See "Opera" below.

OLEGNA FUSCHI, pianist. Bartók, Brahms, Dvorak. Carnegie Hall at 2:30. $6-$12.50.

THE BAROQUE INVENTION—Bach, Rameau, Bolling. Merkin Concert Hall at 3. $10.

DILLY PATRICK, soprano, with pianist Daniel Ragone. Vivaldi, Brahms, Boulanger, Ivey, others. Merkin Concert Hall at 8. $6.

DANIEL ABRAMS, pianist. Bach, J.C. Bach, Beethoven, Brahms. Alice Tully Hall at 8. $10.

PAUL OLEFSKY, cellist/**JOHN PERRY,** pianist. Beethoven, Gonzalez (N.Y. premiere), Brahms. Carnegie Recital Hall at 2. $7.

SAYURI IIDA, pianist. Carnegie Recital Hall at 5:30. $5.50.

ACADEMY VIRTUOSI—Carnegie Recital Hall at 8:30.

CHAMBER ORCHESTRA, Jonathan Strasser conducting. Elgar, Respighi, Creston, J.H. Bach. Oboist Stephen Shiman, violinist Laura Hamilton. Third Street Music School, 235 E. 11th St., at 3. $5.

RAISING THE ROOF—A concert to benefit the restoration of the West End Collegiate Church. Music of Beethoven, Hindemith, M. Haydn, Brahms, performed by soprano and instrumentalists. Collegiate School Auditorium, 260 W. 78th St., at 5. $10.

BARBARA WELLS, pianist. Schubert, Beethoven. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

KEISHA ST. JOAN & QUINTET—Jazz Center of New York, 380 Lafayette St. (924-5026), at 2. $4, $5.

THE YELLIN GRASS BAND—Bluegrass music. At 14 East, Emanu-el Midtown Y, 344 E. 14th St. (674-7200), at 4. $5.

ENDELLION STRING QUARTET—At 2. See 4/7.

THEODORE BIKEL—Lehman Center, Bedford Park Blvd. West, Bronx (960-8833), at 3. $8, $10.

CONCERTS IN CHURCHES—Chamber Sound: Roseman's Fantasy for Bassoon and Strings; Mozart's String Quintet in g, K. 516; Janacek's Sextet *Mladi.* Christ and St. Stephen's, 120 W. 69th St., at 8. $6... Omega: Poulenc, Schubert. Fifth Avenue Presbyterian, at 55th St., at 2:30. $3... Handel's *Messiah,* Lenten portions, and Fauré's Requiem. Church choir, orchestra, soloists, Gina Crusco director. Jan Hus Presbyterian, 351 E. 74th St., at 8. $5... Verdi's Requiem. Madison Avenue Presbyterian, 73rd St., at 4. $4... The Cantabile Trio: Telemann, Devienne, Vivaldi. Metropolitan-Duane, 201 W. 13th St., at 3. $5... Riverside, the Drive at 122nd St. At 2:30, James R. Lawson plays a carillon recital, and at 3, the Yale Russian Chorus sings sacred and secular a cappella Russian music, Gregory Burnside directing. Free... Marilyn Keiser, organist: Mendelssohn, Bach, Duruflé, Howells, St. Bartholomew, Park Ave. and 51st St., at 4. $3... New York Cornet and Sacbut Ensemble: Renaissance and Baroque music of Italy and Germany; bass Wilbur Pauley, Keyboardist Frederick Renz. St. James Chapel, Cathedral of St. John the Divine, Amsterdam Ave. and 111th St., at 7. $8... Hank Doughty/Ray Abrams Big Band. St. Peter's, Lexington Ave. and 54th St., at 2:30. $5, or $10 for family... Rosewood Chamber Ensemble, soprano Janet F. Cinelli. Mozart, Ravel, others. Sunnyside Reformed, 48th St. and Skillman Ave., at 4. $6.50.

Opera

Metropolitan Opera

TO APRIL 21—$12-$75. Mon., 4/2, at 7: Verdi's *Don Carlo,* Levine conducting; with Caballe, Troyanos, Ciannella, Hynninen, Plishka, Hines. 4/3 at 8: Zandonai's *Francesca da Rimini,* Levine conducting; with Scotto, Domingo, MacNeil, Fredricks, Lorange, Lewis. 4/4 at 8: Mozart's *Die Entführung aus dem Serail,* Rudel conducting; with Francoise Garner (debut), Blegen, Araiza, Creech, Korn, Castel. 4/5 at 7: *Don Carlo;* same as 4/2. 4/6 at 8: Puccini's *Manon Lescaut,* Santi conducting; with Neblett, Moldoveanu, Monk, Tajo. 4/7 at 2: *Francesca da Rimini;* same as 4/3 (broadcast, WQXR). 4/7 at 8: Britten's *Billy Budd,* David Atherton conducting (debut); with Duesing, Cassilly, Morris, Glossop, Clark, Robbins, Best, Flagello, Velis, Nagy.

Other

MIGNON, by Thomas. "French Opera Comique" at Carnegie Hall. Concert version, Kenneth Montgomery conducting; with Frederica von Stade, Gianna Rolandi, Barry McCauley, Robert Lloyd, Colette Alliot-Lugaz. 4/8 at 7:30. $18-$50.

RUDDIGORE, by Gilbert and Sullivan. New York G & S Players. Symphony Space; 4/5, 6, 13 at 8; 4/7, 14 at 3 and 8; 4/8 at 2; 4/15 at 2 and 7. $9-$15; children under 13, seniors, $7-$12.

LA TRAVIATA, by Verdi. Amato Opera, 319 Bowery (228-8200). 4/7, 13, 14, 27, 28 at 7:30; 4/8, 15, 29 at 2:30. $8.

IL BARBIERE DI SIVIGLIA, by Paisiello. Version in Italian by the Opera Shop of the Vineyard Theater, using a Mozart interpolation. 309 E. 26th St. (683-0696). 4/5, 6, 12, 14 at 8; 4/8, 15 at 3. $10.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 4/4-22: Johann Strauss's *A Night in Venice.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

SUSANNAH, by Floyd, highlights; also William Mayer's six-minute "Brief Candle" and the last act of Ward's *The Crucible.* Center for Contemporary Opera, Universalist Church, 4 W. 76th St. (874-0245). 4/8 at 8. $6.

THE BARBER OF SEVILLE, by Rossini. Opera Stage of the Brooklyn Lyric Opera. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). 4/8 at 3, 4/12 at 7:30. $4.

SOMETHING NEW FOR THE ZOO, by Lee Hoiby and Dudley Huppler (libretto). After Dinner Opera, with the composer on hand to talk about his work. Lincoln Center Library, 4/2 at 4. Free.

Dance

Paul Taylor Dance Company
At City Center

THRU 4/15—$12-$30. 4/3 at 8 (benefit): *Equinox, Snow White, Profiles, Sunset.* 4/5 at 8: *Diggity, ...Byzantium, Mercuric Tidings.* 4/4 at 8: *Diggity, Nightshade, Mercuric Tidings.* 4/10, 13 at 8, 4/15 at 3: *Equinox, Snow White, Profiles, Esplanade.* 4/6, 11 at 8: *Images; Lost, Found, and Lost; Cloven Kingdom* 4/7, 12 at 8: *Airs, Big Bertha, Duet From Lento, ...Byzantium.* 4/8 at 3, 4/14 at 8: *Arden Court, Runes, Sunset.*

The Joffrey II Dancers
At the Joyce Theater

APRIL 4-8—$17.50. 4/4 at 7: Benefit, call 586-2822 for information. 4/5 at 7: *Corbel, Coppelia pas de deux, Beginnings,* new work by Mussman. 4/6 at 8: *Pas Des Deesses, Monotones II,* new work by Westergard, *Flights.* 4/7 at 8: *Pas Des Deesses, The "Mary" Chapter, Momentum, In Kazmidity.* 4/8 at 3: *Corbel, Coppelia pas de deux, Beginnings, In Kazmidity.* 4/8 at 8: *Beginnings,* new work by Westergard, new work by Mussman.

Other

ATLANTA BALLET—*Arensky Dances, Palm Cour Sequels,* and *Paquita.* Brooklyn College Center. 4/6 7 at 8, 4/8 at 2. $8-$10.

BAREFOOT KYOGEN—A collection of short comi Japanese pieces dealing with warrior priests, gods and demons. Dance Gallery, 242 E. 14th St (924-0077). 4/6-8 at 8. $6.

KATHRYN BERNSON/STORMY BRANDENBERGER—An evening of works choreographed an performed by them. Cunningham Studio, 463 Wes St., 11th floor (242-6259). 4/5-8 at 9. $6.

BATTERY DANCE CO.—Including a world premiere. Pace U. Schimmel Center (488-1715). 4/5 a 6:30, 4/6, 7 at 8; 4/8 at 2. $8.

KIKEN CHIN—An expanded version of *Between* Chin's ongoing work. Experimental Intermedia, 53 Broadway (924-0077). 4/5-8 at 8:30. $6.

CHOREOGRAPHIC SHOWCASE—Judith Garay Elisa King, and Anthony Morgan. Emanu-El Midtow YW-YMCA, 344 E. 14th (673-2207). 4/7, 8 at 8. $6

DEBORAH GLADSTEIN AND DANCERS—*Burning Through,* with music and video by Sam Kanter Bessie Schönberg Theater, 219 W. 19th St (924-0077). 4/2 at 8. $7.

ISRAEL FOLK DANCE FESTIVAL—Pageant o young Jewish artists, choreographer-director Rut Goodman. Town Hall. 4/8 at 4 & 7:30. $9 & $12.50

KARMON DANCE COMPANY OF ISRAEL— new Israeli dance company with 40 dancers, 16 singers, and 17 musicians, with a program of works wit Jewish, Mediterranean, Israeli, and Middle Easter roots. New York State Theater. 4/2-5 at 8; 4/4 also a 2; 4/7 at 8; 4/8 at 2 and 7. $11-$30.

MUSIGN—An ensemble of hearing-impaired performers from Berkeley, with *New Ventures.* Bessi Schönberg Theater, 219 W. 19th St. (924-0077). 4, 5-7, 12-14 at 8, 4/8, 15 at 3. $7.

NYU SECOND AVENUE DANCE COMPANY– Lar Lubovitch's *Marimba,* set to music by Stev Reich; others. Tisch School of the Arts, 111 Secon Ave., 5th floor (598-2404). 4/5-9 at 7:30. Free.

PHILDANCO, from Philadelphia. Aaron Davis Hal CCNY, W. 134th and Convent, 4/5 at 8. $6, $8.

PILOBOLUS DANCE THEATRE—Lehman Center Bedford Park Blvd. West, Bronx. 4/7 at 8. $8-$11.

PILAR RIOJA—The Spanish dancer in "Flesh an Soul of the Baroque." Repertorio Espanol, Gramerc Arts Theater, 138 E. 27th St. (889-2850). Thru 4/22 Tues.-Sat. at 8, Sun. at 3. $15-$20.

KATHRYN POSIN DANCE COMPANY—New an repertory works. St. Mark's Church, 10th St. and Second Ave. (924-0077). 4/5-8 at 8. $10 for openin night, $7 for others.

RIVERSIDE DANCE FESTIVAL—4/4, 6, 8 at 8 Asian American Dance Theatre. 4/5, 7 at 8, 4/8 at 2 Dinizulu & His African Dancers, Drummers & Singers. Riverside Church, the Drive at 120th. $6.

SOLARIS DANCE THEATRE—*Convergence,* a premiere, in BACA's Mime & Movement performanc series. Downtown Cultural Center, 111 Willoughb St., Brooklyn (596-2222). 4/6 at 8. $5.

SPOKE THE HUB DANCING—Works by Elis Long, David Capps, Rosemary Lee. With the On th Lam Street Band. Washington Square Church, 13 W. 4th St. (622-3863). 4/6-8 at 8. $6.

ELIZABETH STREB—Equipment solos and duets with Diann Sichel and Joseph Arias. White Dog Studio, 54 White St. (966-6347). 4/5-8 at 8. $6.

OTHER EVENTS

Happenings

THE CIRCUS!—The 114th Ringling Bros. and Barnum & Bailey extravaganza, with lots and lots of clowns, aerialists, white tigers, elephants, music, animal trainers, and more. Madison Square Garden, 4/3-6/3 (564-4400). $6.50-$10.50, with children less at some. 4/3, 4, at 1:30, 7:30; 4/5 at 10:30, 2:30; 4/6 at 1:30; 4/7 at 10:30, 2:30, 7:30; 4/8 at 1 and 5:30.

SPECIAL-INTEREST EVENTS include Dr. Randall Lockwood and his "Choose-a-Pooch"-by-computer sessions, 4/3, 11-5, at Bide-A-Wee's shelter, 410 E. 38th St. (532-6358). You answer questions about other pets and/or children or touchy adults in the home. Might be fun to see whom the computer matches up, but we'd go with the chemistry between dog-lover and the adoptee with the waggingest tail, the brightest eyes, and the most love to offer. Free... Kyudo, anyone? That's the art of the Zen archer, and champion Michel Martin will give us pointers, in a lecture-demonstration 4/8 at 4, at Barnard College, Broadway at 118th St. $6; should be impressive, because Mr. Martin's credentials read "6-Dan Bowmaster, *Head of the Paris Dojo*"... *Edgar Allan Poe, who* lived and wrote in the Bronx for a time, gets an annual salute from the Bronx County Historical Society, this year 4/8-14 (881-8900 for full program). The 4/8 date includes three programs: At Poe Cottage, an outdoor art show by Fashion Moda artists, noon-5; at 2, Gillet Auditorium, Lehman College, a lecture on "The Unknown Side of Poe," by Bernard Hurwood; at 7:30, in the New York Botanical Garden Museum Building, a one-man show, "Poe in Person," by Conrad Pomerleau (admission $3).

SOME FUN!—*And this includes a touch of exotica.* "Chi No Kate" ("Provision of Earth") is a selection from Atsuko Yuma and Company's work-in-progress, a song-dance-celebration "praising Mother Earth": voice, dance, music, by performers using masks and costumes, with instruments including percussion, shakuhachi, flute, and piano. It's at the Jazz Center of New York, 380 Lafayette St. (924-5026), 4/6, 7 at 8:30; $5... Robert Olson of Old Sturbridge Village, Mass., will don 18th-century breeches and tricorn on 4/8 to become Mr. Bayly, a Colonial magician who performed in New York during those early days. Mr. Olson will be at Fraunces Tavern Museum, 54 Pearl St. (425-1778), at 2; $2... Klemente Soto Beles, Puerto Rican writer, will be saluted at El Museo del Barrio, Fifth Ave. at 104th St., in a series of multimedia events, 4/6-13. A new edition of his book *Escalio* will soon be published, and the first event of this celebration week, 4/6 at 7:30, includes a mixed-*media performance by Pepatian Collective: dance,* music, poetry, and sculptural paintings. These last will be shown until May.

SALES FOR BUYERS AND BROWSERS—The Gloxinia and Gesneriad Society will show off some gorgeous African violets and delightful miniatures, in its specialty show-sale, at the Horticultural Society of New York, 128 W. 58th St., 4/7 noon-6, 4/8, 11-5; admission's free... Collectibles that might be silver, furniture, jewelry, porcelain, crystal or just about anything one collects will be offered at the Bayside Antique Show and Sale, 4/7, 11-9; 4/8, 1-6, with a donation of $2.50. At the Holy Martyrs Church, Oceania St. and Horace Harding Expy., Queens. There'll be refreshments, too... Stamps and Coins *are the lures at "Wespnex" 4/6-8, at the Westchester* County Center, White Plains. Fri. 1-9, Sat. 11-8; Sun. 11-5. 75 dealers and the U.S. Postal Service will be showing and selling, with some rarities among the offerings. $2; children under 12, $1... More afield, at Warren Hills High School, Washington, N.J.—more antiques. 4/7, 10-6; 4/8, 11-5. Country dealers number about 40, and there'll be homemade foods to sample.

ABOUT ART AND POETRY—The Museum of the City of New York will again present some of our top interior designers in a series of illustrated lectures. Bunny Williams of Parish-Hadley starts things off 4/9 at 11 a.m.; her subject, "Designs for Livable Interiors." Others follow 4/16 and 4/23. Series is $40 (534-1672)... The Clocktower Gallery, 108 Leonard St., is offering a spring series of concerts alternating with poetry readings, each at 8 p.m. We list the concerts among our weekly listings (next is 4/12); this week's poetry evening, 4/5, features Constance Ash, Merle Ginsberg, John Ashbery, and Martin Earl. Free... ArtExpo NY '84, 4/6-9, is full of international art from around the world, *in painting, sculpture,* tapestries, electronic art, and more. At the Coliseum; admission $6.

Tours

GREENWICH VILLAGE—Mews and alleys, Federal and Greek Revival houses. With Pace U.'s Joe Hores (488-1664, weekdays). 4/8 at 2, meet at Jefferson Market Library, Sixth Ave. and W. 10th St. $4.

ROOSEVELT ISLAND—With Adventure on a Shoestring (265-2663). 4/8 at 2, meet NW corner of Second Ave. and 59th St. $5, plus $1.80 tramway fare.

WESTBETH ARTISTS' STUDIOS—A walk with the Floating Gallery (254-3690). 4/7 at 1. Phone for meeting place. $5.

RIVERDALE PARK—The first signs of spring. 4/7 at 10 a.m., meet at Spaulding Lane parking area, Bronx. Free (549-2055).

TOURS WITH THE 92ND STREET Y—Pre-register for all (427-6000, ext. 179). 4/4, 1-4, a Walking Gourmet trek, the Upper East Side, from croissant to strudel; $7... 4/8 at 11 a.m., Art Deco architecture in Lower Manhattan and Midtown. 4/8 at 11 a.m., Gracie Square and environs. Each, $7.

URBAN PARK RANGERS, tours and workshops. Free unless noted. Bronx: 4/7, 11-3, A.Y. Hostels bike clinic and tour. Meet at Rice Stadium parking lot, Middletown Rd. and Stadium Ave. 4/8 at 1, meet at Crotona boathouse, Crotona Park East between Charlotte St. and Suburban Pl. (589-0096), for a look at the geology of the park. 4/8 at 1, meet at Poe Park Bandshell, Kingsbridge Rd. and Grand Concourse (548-7880), for a nostalgic visit to the 1950s favorite... Brooklyn (856-4210): 4/7 at 1, meet at Prospect Park Sea Lion Pool for a look at the zoo's past, present, future. 4/7 at 11 a.m., meet at Prospect *Park Children's Farm for a stable tour and horse-*grooming demonstration. 4/8, a mounted tour; reservations necessary. 4/8, 11-3, A.Y. Hostels bike clinic and tour. Meet at Grand Army Plaza; tour at 1... Manhattan (397-3091): 4/7 at 2, meet corner of 7th St. and Ave. A for a look at Tompkins Square Park and neighborhood. 4/8 at 6 a.m., meet at 96th St. and C.P.W. for an early look at Central Park north-end wildlife. 4/8 at 2, meet at Belvedere Castle, 79th St. south of Central Park's Great Lawn, for a walk in the Ramble, a mini-forest... Queens (699-4204): 4/7, 11-3, an A.Y. Hostels bike clinic, at Unisphere, Flushing Meadows-Corona Park. Tour at 1... Staten Island (442-1304): 11-3, an A.Y. Hostels bike clinic, Silver Lake Park Rdwy. and Forest Ave. At 1, a 5-mile bike *tour; take lunch.*

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 4/8, Inwood Hill, Manhattan. $15. Phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens. A wetland walk, *every Sun.* at 1. $1... Wave Hill, 249th St. and Independence Ave., Bronx. 4/7 at 2:15, a wildflower walk in the woods. A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission... Brook*lyn Botanic Garden,* 1000 Washington Ave. Sun. at 1, meet at Garden Shop for a 45-minute tour. Free... Old Westbury Gardens, L.I. Spring walks on the grounds. 4/8, 15, 22, from 11 to 4 at intervals. $3.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 4/7, Alley Pond woods, Queens. 4/8, Inwood Park, Manhattan. Both noon-4; $15; phone (291-6825) for meeting places.

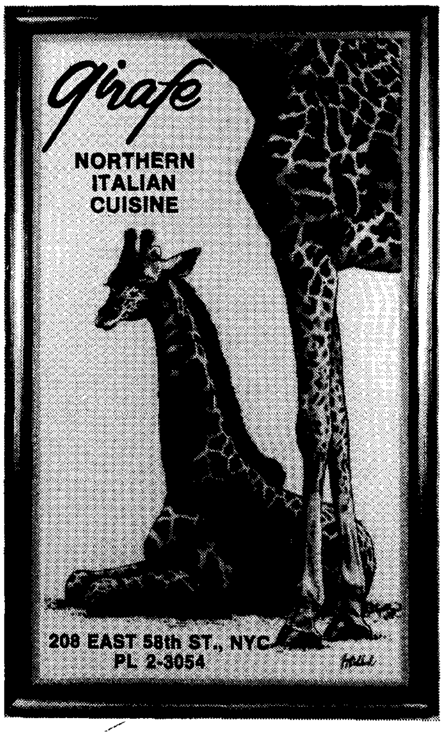
CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Also see "Urban Park Rangers," above. 4/8 at 11 a.m., meet at exit of Pelham Bay Park I.R.T. station, for a bird-watching tour. Free.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: a "cultural walk on Upper East Side, museums and galleries. 4/7, meet at 2, MOMA's 54th St. entrance, west of Fifth. $2. 4/7, nature walk of Riverdale and Wave Hill. Meet at 11 a.m., street level W. 231st St. IRT stop. $4.80. Take lunch.

Sports

BASKETBALL—N.Y. Knicks, at Madison Square Garden (563-8000). $7-$15. 4/2 at 7:35, vs. Chicago. 4/6 at 8:30, vs. Detroit. 4/9 at 7:35, vs. Cleveland.

HOCKEY—Stanley Cup playoff schedule not known at press time.



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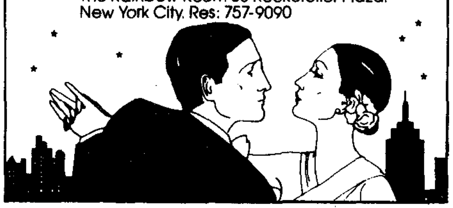

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OTHER EVENTS

INDOOR SOCCER—**New York Arrows,** at Nassau Coliseum, Uniondale, L.I. (516-692-7769). 4/4 at 8:05, vs. Buffalo. $12. . . **Cosmos:** playoffs not set.

Children

Note: For more listings of continuing entertainments, please see last week's issue.

RAINBOW PUPPET WORKS—Two different performances of their "Aesop's Fables," with songs and games. Washington Square Church, 135 W. 4th St. (254-9523). 4/8 at 1:30 and 3:30. $5 each; a benefit for the church restoration fund.

NEW YORK RENAISSANCE BAND—Program exploring music of England and France, with dances, songs, and chatter. St. Michael's Hall, 225 W. 99th St., 4/7 at 2. $4.

THE PRINCE AND THE PAUPER, a new musical. Synod Hall, Cathedral of St. John the Divine, Amsterdam Ave. and 110th St. (662-2133). 4/6 and 7, at 2 and 7:30. $3, adults $6.

A MIDSUMMER NIGHT'S DREAM—Music-and-dance adaptation designed to include hearing-impaired audiences. Children's Theater, Marymount Manhattan College, 221 E. 71st St. (472-3800, ext. 573). 4/7, 14 at 1:30 and 3:30; 4/11, 13 at 7:30. Free; donations welcome.

ONCE UPON A VINE, a musical play. The Heights Players, 26 Willow Pl., Brooklyn (237-2752), Sat. and Sun. at 2, thru 4/22; also 4/13 at 8. $3.

SNOW WHITE AND THE SEVEN DWARFS—The Disney movie. Dalton School Martin Theater, 108 E. 89th St. (722-5160), 4/7 at 2. $2.

SAFARI RUN—Call New York Road Runners (860-4455) to find out how to register to run in these events for 1st and 2nd-graders, 3rd and 4th, and 5th and 6th, at park zoos. Central Park, 4/7 at 9 a.m.

HANSEL AND GRETEL/RUMPELSTILTSKIN—Herrick Marionettes. New Dorp High School, 465 New Dorp Lane, S.I. (462-3525). 4/8 at 1 and 3. $4.

DUMBO, the Disney movie. LaGuardia Community College, 31-10 Thomson Ave., L.I. City, Queens (626-5053). 4/7 at 11:30 a.m. $1, adults $2.

PUPPET PLAYHOUSE—An environmental center, with weekly entertainment. Fireboat House, foot of 90th St., and the East River (879-3316). 4/7 at 11, 1, and 3: Rod Young and Pistachio, with a marionette variety show. $2.50.

ONCE UPON A. . .SUNDAY—Storytelling for ages 5 and up. 92nd Street Y on Lexington Ave. (427-6000, ext. 137). 4/8 at 11 a.m., Hilary Bader and Edmond Felix, stories about "Wishes and Their Consequences." $3:50.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 4/7 at 1:30: Puppets to Go, in "A Day With Doodles the Clown." $2.50. . . Please Touch Demonstration follows at 2:40. $1.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. 4/7 at 1, "Speaking With Nature." Richard Lewis reads children's poems, and you can make a book of your own poetry. Free, but must pre-register (772-0210). 4/8 at 2 and 3, Marcia Lane in "Earth Awakens!" Stories of spring. Free.

WIND IN THE WILLOWS—Musical version, by Creative Theater for Children. John Harms Englewood Plaza, 30 N. Van Brunt St., Englewood, N.J. (201-871-1261). 4/7 at 2. $1.50, $3.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekends, $3; adults, $2; weekdays $2 and $1. 4/7 at 12:30, the Mimestrals, in a workshop for ages 8 and older. 4/7 at 1:30 and 3, 4/8 at 2, "Color Wheels, Stars, Planets," creative workshops. Free with museum admission.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. Also, 4/7 at 2: Anne Barr and Warren Kelley with tales of Peter and other literary bunnies. . . "Theme" programs Sat. and Sun., with workshops, films, etc. 4/7, 8, Collectors/Auctions.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun., and Mon. holidays, noon-5. $1. Special exhibits: "Things That Go Bump, Bang, and Rat. . .Tat. . .Tat," by Alice Eve Cohen. "Soundtracks," on sound and music, environment, participation, and education. 4/3 at 1:30: "A Cozy Afternoon," with Felicio Tedesco and a clattery story about sound and music, for ages 3-5. 4/7 at 1:30, "Continents of Sound" workshop. 4/8 at 1:30, Alice Eve Cohen interprets "The Fish Got Died," and poems by hopitalized children. Free with Museum admission. . . 4/7 at 1:30, at the Museum "Once Upon An Island" exhibit at S.I. Mall: workshop on Lenape Indians. 4/8 at 1:30, same place, workshop on skills of the early Dutch colonists. 50 cents, adults $1.

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RADIO HIGHLIGHTS

Wed., April 4

2:06/WQXR-AM/FM—Dvorak: Sym #9 in e (Chicago Sym Orch/ Giulini).

3:00/WNCN—J. Strauss Jr.: Die Fledermaus, Op. 362: Ov (Vienna Phil Orch/ Maazel).

4:06/WQXR-AM/FM—Pierne: Konzertstuck for Harp & Orch (Michel, Orch of Radio Luxembourg/de Froment).

6:00/WNCN—R. Strauss: *Duet-Concertino for* Clarinet & Bassoon (Shifrin, Munday, Los Angeles Chamber Orch/ Schwarz).

7:00/WNYC—Bartok: Wedding (Lehel).

7:06/WQXR-AM/FM—Albinoni: Trumpet Cto in B-Flat (Bernard, English Chamber Orch/ Malcolm).

8:00/WNCN—Various: Songs in Shakespeare's plays from the Elizabethan Theatre (1-8) (Bowman, Tyler).

WNYC—Messiaen: Theme & Variations for Violin & Piano (Gratovich, Flynn).

8:06/WQXR-AM/FM—Franck: Sym in d (Chicago Sym/Monteux).

9:00/WNCN—Ravel: Tzigane (Chung, Royal Phil Orch/Dutoit).

10:00/WNYC—Bach-Busoni: Toccata & Fugue in d (Weissenberg).

Thurs., April 5

2:06/WQXR-AM/FM—Brahms: Piano Cto #2 n B-Flat, Op. 83 (Pollini, Vienna Phil/ Abbado).

3:00/WNCN—Bach: Suite for Lute #4 in E BWV1006a) (Yepes).

4:06/WQXR-AM/FM—Liadov: Eight Russian Folk Songs (U.S.S.R. Sym Orch/Svetlanov).

5:00/WNCN—Stravinsky: Pastorale Bryn-Julson, Ensemble ntercontemporain/ Boulez).

7:00/WNYC—Mendelssohn: String Qt in E-Flat (Orford).

8:00/WNCN—Corelli: Cto Grosso in F, Op. 6, #12 (I Musici).

WNYC—Liszt: Nocturnal Procession; Dance in the Village nn; Piano Cto #2 Leonskaja, Los Angeles Phil/Leinsdorf).

8:06/WQXR-AM/FM—Pachelbel: Canon & Gigue (Berlin Phil Orch/Karajan).

9:00/WNCN—Mozart: Cto for Piano #21 in C K467) (Ax, Orpheus Chamber Orch).

10:00/WNYC—Macero: Time Plus 7 (Macero).

11:00/WNCN—Zelenka: Sonata #6 in c (Holliger, Bourgue, Thunemann, Jaccottet).

Fri., April 6

2:06/WQXR-AM/FM—Grieg: Old Norwegian Romance with Variations (Phil Orch/Leppard).

3:00/WNCN—Boismortier: Don *Quixote: Suite* (Philharmonia Virtuosi of New York/Kapp).

4:06/WQXR-AM/FM—Bruch: Serenade for String Orch (RIAS Sinfonietta/Starek).

6:00/WNCN—Mozart: Qnt for Piano & Winds in E-Flat (K452) (Gieseking, Phil Wind Qt).

7:00/WNYC—A Collector's La Gioconda —scenes and arias from the Ponchielli opera in recordings which span half a century.

7:06/WQXR-AM/FM—Delius: At Night from *Florida Suite* (Royal Phil Orch/Beecham).

8:00/WNCN—D. Scarlatti: Sonatas for Harpsichord in G (Kipnis).

WNYC—Metropolitan Opera Finalists Concert.

8:06/WQXR-AM/FM—Debussy: Images for Orch (London Sym/ Previn).

9:00/WNCN—Schumann: Sonata in a, Op. 105 (Kim, Rivers). Recorded at the 92nd Street Y.

9:06/WQXR-AM/FM—Berg: Violin Cto (Mathis, Amoyal, Detroit Sym *Orch/Wakasugi*).

Sat., April 7

10:00 *a.m.*/WNCN—Griffes: The Pleasure Dome of Kubla Khan (Boston Sym Orch/ Ozawa).

WNYC—Beethoven: Music to Egmont (Karajan).

10:06 *a.m.*/WQXR-AM/FM—Mozart: *Oboe* Cto in C (Holliger, New Phil Orch/de Waart).

11:00 *a.m.*/WNYC—Busoni: Sarabande and Cortege from Doktor Faust (Revenaugh).

12:00/WNCN—Tchaikovsky: Voyevode, Op. 78 (Bochum Sym Orch/ Maga).

WNYC—Banff International String Quartet Competition: Classical Period.

1:00/WNCN—Shostakovich: Cto for Piano #1 in c, Op. 35 (Ortiz, Bournemouth Sym Orch/Berglund).

2:00/WQXR-AM/FM—Zandonai: Francesca da Rimini (Scotto, Domingo, Macneil/Levine). Live from the Met.

4:00/WNCN—Paganini: Guitar Qt #12 in a (Quartetto Paganini).

6:06/WQXR-AM/FM—Smetana: Polka from The Bartered Bride (*New York Phil*/ Bernstein).

7:00/WNCN—Casadesus: Trois Berceuses (Johannesen).

8:06/WQXR-AM/FM—Rachmaninoff: Cello & Piano Sonata in g, Op. 19 (Shapiro, Wild).

9:00/WKCR—Opera Topics: Opera director Dennis Reinecke and Met soprano Martina Arroyo, discussing opera in South Africa.

WNCN—Rossini: Il Turco in Italia (Callas, Gedda, Rossi-Lemeni, La Scala Orch & Chorus/ Gavazzeni).

9:06/WQXR-AM/FM—Tchaikovsky: Sym #5 (Lelchuk, Cleveland Orch/Levi).

Sun., April 8

10:00 *a.m.*/WNCN—Bach: Musical Offering (BWV1079): Ricercare a 6 (Leonhardt).

WNYC—Scarlatti: Sonatas (Schiff).

10:06 a.m./WQXR-AM/FM—Schubert: Sym #1 in D (Orch of Naples/Vaughan).

11:00 a.m./WNCN—Pergolesi: Trio Sonata #2 in B-Flat (Topolski, Harand, Langfort).

12:00/WNYC—Kirchner: "The Twilight Stood" Song Cycle for Soprano & Piano, texts from poems of Emily Dickinson (Hoch, Kirchner).

1:00/WNCN—Mahler: Das Knaben Wunderhorn (Popp, Gronroos, Chicago Sym Orch/Sinopoli).

3:06/WQXR-AM/FM—Kolb: Chromatic Fantasy (Feinberg, Oppens, New York Phil/ Druckman, Newland).

4:00/WNCN—Janacek: The Cunning Little Vixen: Suite (Toronto Sym Orch/A. Davis).

6:00/WNCN—C. Stamitz: Orchestral Qt in C, Op. 4, #1 (Munich Pro Arte Chamber Orch/Redel).

7:00/WNYC—Busoni: Sonatina #1 (Jacobs).

8:06/WQXR-AM/FM—Cilea: Adriana Lecouvreur (Scotto, Domingo, Milnes, Phil Orch/Levine).

10:00/WNCN—F. Schmidt: Variations on a Theme by Josef Labor (Prinz, Vienna Phil Qnt).

WNYC—Lucier: I am Sitting in a Room, Part 2.

Mon., April 9

2:06/WQXR-AM/FM—Dvorak: Violin Cto in a, Op. 53 (Milstein, New Phil Orch/de Burgos).

3:00/WNCN—Haydn: Sym #96 in D "Miracle" (Cleveland Orch/Szell).

4:06/WQXR-AM/FM—Gluck: Dance of the Blessed Spirits from Orfeo ed Euridice (Kempff).

6:00/WNCN—Vaughan Williams: Partita for Double String Orch (London Phil Orch/ Boult).

6:30/WNYC—Coolidge: New England Autumn (Landau).

7:06/WQXR-AM/FM—Telemann: Cto in e for Flute and Recorder (Acad. of Ancient Music/Hogwood).

8:00/WNCN—Tchaikovsky: Pique Dame (Crespin, Popov, Evstatieva, Opera Co. of Philadelphia/Nelsson). Simulcast with WNET-TV, Channel 13.

WNYC—Rachmaninoff: Prelude #10 in b (Richter).

8:06/WQXR-AM/FM—Parry: Prelude from An English Suite (London Sym Orch/Boult).

9:06/WQXR-AM/FM—Faure: Pelleas et Melisande (Duesing, Cusack, Haddock, Boston Sym Orch/ Rattle).

10:00/WNYC—Brant: The 4th Millenium (American Brass Qnt).

Tues., April 10

3:00/WNCN—Czerny: The Art of Finger Dexterity, Op. 740, Book 3 (Slater).

3:06/WQXR-AM/FM—Ravel: Piano Cto for the Left Hand (Roge, *Montreal Sym/Dutoit*).

4:00/WNCN—Bliss: Clarinet Qnt (Kireilis, Lamont String Qt).

4:06/WQXR-AM/FM—Couperin: Second Royal Concert (Concentus Musicus/Harnoncourt).

6:00/WNCN—Mozart: Divertimento in D (K136) (Los Angeles Phil Orch/Zukerman).

6:30/WNYC—Fine: Childhood Fables for Grownups (S. & Y. Wyner).

7:06/WQXR-AM/FM—Chopin: Krakowiak Rondo, Op. 14 (Davidovich, London Sym Orch/Marriner).

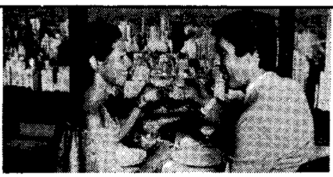
8:00/WNCN—Schoenberg: Verklarte Nacht, Op. 4 (Orpheus Chamber Orch).

8:06/WQXR-AM/FM—Schumann: Sym #4 in d (London Sym/Krips).

9:00/WNCN—Saint-Saens: Cto for Violin #3 in b, Op. 61 (Lin, San Francisco Sym/Ling).

10:00/WNYC—Feldman: Durations (Hammond, Butterfield, Tudor).

Unless otherwise indicated, all times are p.m. and all stations are FM.



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Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today In New York
5 New Zoo Review
7 News
11 I Dream Of Jeannie (except Mon)
Mon/MDTV: Your Profession
H Wed/The Incredible Machine
Tue/**Movie**: Anna To The Infinite Power
S Wed/Dot And The Bunny
Thu/**Movie**: The Man From Clover Grove
Fri/Thunderbirds 2086
Mon/Hallelujah! Gospel

6:30
2 4 News
5 Popeye
9 Jimmy Swaggart
11 Tom & Jerry (except Fri)
Fri/Carrascolendas
H Thu/Misunderstood Monsters
Fri/**Movie**: Anna To The Infinite Power
Mon/Moon Madness

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club
11 Josey & The Pussycats
H Wed/Fraggle Rock
S Mon/Thunderbirds 2086

7:30
5 Bugs & Porky
11 Superfriends
H Wed/**Movie**: Second Thoughts
Thu/Barefoot In The Park
S Wed/Lena Horne
Fri,Tue/An Easter Story

8:00
5 Woody Woodpecker
9 Civic Programming
11 Pink Panther
H Mon/**Movie**: Hammett
Tue/**Movie**: Max Dugan Returns
S Thu/**Movie**: Superman III (cc)
Fri/**Movie**: The Black Stallion Returns
Tue/Journey Together

8:30
5 Flintstones
9 Straight Talk
11 Great Space Coaster
H Fri/**Movie**: Tender Mercies
S Mon/Dot And The Bunny
Tue/**Movie**: The Glacier Fox

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Little Rascals

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Munsters
H Wed/Hollywood Frenzy

10:00
2 $25,000 Pyramid
4 Facts Of Life
5 I Love Lucy
9 Romper Room
11 Civic Programming
H Wed/**Movie**: Max Dugan Returns
Thu/**Movie**: Oliver!
Fri/**Movie**: Silver Dream Racer
Mon/**Movie**: The Personals
Tue/**Movie**: Second Thoughts
S Wed/**Movie**: Sherlock Holmes In Washington
Fri/**Movie**: Devil's Brother
Mon/**Movie**: Merton Of The Movies
Tue/**Movie**: Kim
W Wed/**Movie**: The Perfect Killer
Thu/**Movie**: Winter Light
Fri/**Movie**: Fat Chance
Mon/**Movie**: An Unsuitable Job For A Woman
Tue/**Movie**: Savannah Smiles

10:05
S Thu/**Movie**: Bhowani Junction

10:30
2 Press Your Luck
4 Sale Of The Century
5 All In The Family
7 Woman To Woman
11 Civic Programming

11:00
2 Price Is Right
4 Wheel Of Fortune
5 Breakaway
7 Love Report
9 Family
11 Magic Garden

11:30
4 Dream House
7 Loving
11 Newlywed Game
H Mon/Hollywood Frenzy
S Mon/**Movie**: If You Could See What I Hear

12 **NOON**
2 Tattletales
4 Hot Potato
5 Midday
7 Family Feud
9 11 News
H Wed/**Movie**: Bugs Bunny's "1001 Rabbit Tales"
Fri/Video Jukebox
Mon/**Movie**: The Mirror Crack'd
Tue/Bill Cosby
S Wed/**Movie**: If You Could See What I Hear
Thu/**Movie**: Author! Author!
Fri/**Movie**: The Way Of The Wind
Tue/**Movie**: Deathtrap
W Public Affairs

12:30
2 Young And The Restless
4 Search For Tomorrow
7 Ryan's Hope
11 Wed/**Movie**: Stage Struck (1957). Henry Fonda, Susan Strasberg.
Thu/**Movie**: The Importance Of Being Earnest (1953). Michael Redgrave.
Fri/**Movie**: Target For An Assassin (1978). Anthony Quinn.
Mon/**Movie**: The Oscar (1966). Stephen Boyd, Elke Sommer.
Tue/**Movie**: Gorgo (1961). Bill Travers.
H Thu/**Movie**: Harry Tracy
Fri/**Movie**: Max Dugan Returns

1:00
4 Days Of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie**: Twelve O'Clock High (1949). Gregory Peck.
Thu/**Movie**: The Grapes Of Wrath (1940). Henry Fonda. Part 1.
Fri/**Movie**: The Grapes Of Wrath (1940). Henry Fonda. Part 2.
Mon/**Movie**: Second Chance (1953). Robert Mitchum.
Tue/**Movie**: Where Danger Lives (1950). Robert Mitchum.
W Wed/**Movie**: Kitty And The Bagman.
Thu/**Movie**: Savannah Smiles
Fri/**Movie**: Through A Glass Darkly
Mon/**Movie**: The Perfect Killer
Tue/**Movie**: Superman III

1:30
2 As The World Turns
H Wed/Video Jukebox

2:00
4 Another World
5 News
7 One Life To Live
11 **Baseball**: Yankees Vs. Minnesota Twins
H Wed/Hollywood Frenzy
Mon/Barefoot In The Park
Tue/**Movie**: Super Fuzz
S Wed/**Movie**: The Cowboy And The Lady
Thu/**Movie**: The Happy Years
Fri/Hallelujah! Gospel
Mon/**Movie**: Tough Enough
Tue/**Movie**: The Black Stallion Returns

2:15
5 Popeye

2:30
2 Capitol
9 In Search Of
11 Jetsons (except Tue)
H Wed/**Movie**: Second Thoughts
Thu/**Movie**: The Kingfisher
Fri/**Movie**: Super Fuzz
W Fri/**Movie**: Early Frost
Mon/**Movie**: The Long Riders

3:00
2 Guiding Light
4 Match Game/ Hollywood Squares
5 Inspector Gadget
7 General Hospital
9 The Saint
11 Tom & Jerry (except Tue)
S Fri/**Movie**: The Glacier Fox
W Wed/**Movie**: The Sheriff And The Satellite Kid
Thu/**Movie**: Still Smokin'

3:15
W Tue/**Movie**: Fat Chance

3:30
5 Woody & Bugs
11 Scooby Doo (except Tue)
H Wed/**Movie**: The Man From Clover Grove
Mon/Thunderbirds 2086

4:00
2 Barnaby Jones
4 Love Connection (except Tue)
Tue/**Special Treat:** One More Hurdle
5 He-Man And The Masters Of The Universe
7 Edge Of Night
9 Wed/**Movie**: Designing Woman (1957). Lauren Bacall.
Thu/**Movie**: Sweet Bird Of Youth (1962). Paul Newman.
Fri/**Movie**: The Bad And The Beautiful (1952). Kirk Douglas, Lana Turner.
Mon/**Movie**: John Goldfarb, Please Come Home (1965). Shirley MacLaine.
Tue/**Movie**: Gambit (1966). Shirley MacLaine.
11 Mork & Mindy (except Tue)
13 Sesame Street (cc)
H Thu/**Movie**: Tarka The Otter
Tue/**Movie**: Anna T
The Infinite Power
S Thu/Thunderbirds 2086
Tue/Journey Together

4:10
W Fri/**Movie**: Give Us Barabbas

4:30
4 People's Court
5 Batman
7 New York Style
11 Happy Days Again
H Wed/Fraggle Rock
Fri/Fraggle Rock
Mon/Country Jukebox
S Tue/**Movie**: The Glacier Fox
W Mon/**Movie**: Let's Spend The Night Together

4:45
W Wed/**Movie**: Doubl
Deal
Thu/**Movie**: Things Are Tough All Over

5:00
2 4 7 News
5 Charlie's Angels
11 Little House On The Prairie
13 Mister Rogers
H Wed/The Incredibl
Machine
Fri/Fawn Story
Mon/**Movie**: Hammett
S Fri/**Movie**: The Black Stallion Returns
Mon/**Movie**: If You Could See What I Hear
W Tue/**Movie**: Winter Light

5:25
13 Wed/3-2-1 Contact (cc)

5:30
13 3-2-1 Contact (cc) (except Wed)
H Thu/Barefoot In The Park
S Wed/Lena Horne
Thu/**Movie**: Superman III (cc)
W Fri/Judy Garland In Concert

Evening, April 4 - 6 and 9 - 10

Wed., Apr. 4

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 3rd Annual Action Auction Live!
31 Brooklyn College Presents
H **Movie**: Super Fuzz

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 News 9: Prime Time
11 Jeffersons
13 MacNeil/Lehrer Newshour
31 Working Women
W **Movie**: Don's Party

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 **Baseball**: Mets Vs. Cincinnati Reds
11 News
31 Neighborhoods: The Bronx

8:00
2 One Day At A Time
4 Real People
7 PM Magazine
7 Fall Guy
11 This Week In Baseball
13 National Geographi
Special (cc)
31 Mayport And All That Jazz
H **Movie**: The Cold Room
N Fellini's Satyricon
S **Movie**: If You Could See What I Hear

8:30
❷ Mama Malone
❺ Carol Burnett
⓫ **Baseball:** Yankees Vs. Kansas City Royals

8:40
🅦 Richard Brown

9:00
❷ **Movie:** Jane Doe (1983). Karen Valentine, William Devane. An amnesiac, the only survivor of a rash of brutal attacks, struggles to recall her assailant's identity.
❹ Facts Of Life
❺ Merv Griffin
❼ Dynasty (cc)
⓭ A Walk Through The 20th Century (cc)
㉛ *Job Market*
🅦 **Movie:** The Mack

9:30
❹ Buffalo Bill
㉛ L'Chaim. . . To Life

10:00
❹ St. Elsewhere
❺ News
❼ Hotel (cc)
⓭ A Different Dixie
🅗 **Movie:** Max Dugan Returns
🅢 **Movie:** Dark Places

10:15
🅝 **Movie:** Say Amen, Somebody

10:30
❾ New Jersey People
🅦 Judy Garland In Concert

10:40
㉛ Vera

11:00
❷ ❹ ❼ ⓫ News
❺ Taxi
❾ Laugh-In
⓭ Masterpiece Theatre: The Tale Of Beatrix Potter (cc)

11:30
❷ Police Story
❹ Tonight
❺ Starsky And Hutch
❼ Nightline
❾ Top 40 Videos
⓫ News
🅢 Bizarre (cc)
🅦 **Movie:** Fruits Of Passion

11:45
🅗 **Movie:** The Godfather

12 MIDNIGHT
❼ Eye On Hollywood
❾ Hawaii Five-O
⓫ Honeymooners
🅝 **Movie:** Not A Pretty Picture
🅢 **Movie:** The Lords Of *Discipline*

12:30
❷ **Movie:** Without Warning (1979). Jack Palance.
❹ David Letterman
❺ *Thicke Of The Night*
❼ Entertainment Tonight
⓫ **Basketball:** Super Shoot-Out III

1:00
❼ **Movie:** Rachel, Rachel (1968). Joanne Woodward.
❾ Return Of The Saint
🅦 **Movie:** Double Deal

1:30
❹ Mary Tyler Moore

1:45
🅢 **Movie:** The Man Who Couldn't Get Enough

2:00
❷ News
❹ Mary Tyler Moore
❺ **Movie:** They Call Me Mr. Tibbs! (1970). Sidney Poitier.
❾ Joe Franklin

2:30
❹ Mary Tyler Moore
⓫ **Movie:** The Devil's Web (1974). Diana Dors.

2:45
🅦 **Movie:** Kitty And The Bagman

2:50
🅗 **Movie:** Second Thoughts

3:00
❹ Bob Newhart
❾ **Movie:** Somebody Up There Likes Me (1956). Paul Newman.

3:15
🅢 **Movie:** Dark Places

3:30
❹ Here's Lucy
⓫ One Step Beyond

4:00
❹ Here's Lucy
⓫ Life Of Riley

4:30
❹ More Real People
⓫ Abbott & Costello

4:35
🅗 **Movie:** Super Fuzz

4:45
🅢 **Movie:** Sherlock Holmes In Washington

5:00
❹ 20-Minute Workout
❾ News
⓫ Focus: New Jersey

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Thu., Apr. 5

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Vega$
⓫ Alice
⓭ New Jersey Nightly News
㉑ 3rd Annual Action *Auction Live!*
㉛ McLaughlin Group

6:30
❺ One Day At A Time
⓫ Sanford & Son
⓭ Nightly Business Report
㉛ News From City Hall
🅦 News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Best Of Saturday Night
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉛ Mayport And All That Jazz
🅦 **Movie:** The Long Riders

7:30
❷ Wheel Of Fortune
❹ *Family Feud*
❺ All In The Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News

8:00
❷ Magnum, P.I.
❹ Gimme A Break
❺ PM Magazine
❼ Two Marriages
❾ News 9: Prime Time
⓫ **Movie:** The Dream Merchants (1980). Mark Harmon, Morgan Fairchild. Part 2 (part 1, Tue., Apr. 3, 8 p.m.).
⓭ Innovation
㉛ Tony Brown's Journal
🅗 Country Rock
🅝 Rock, Rock, Rock
🅢 Robin Hood

8:30
❹ Family Ties
❺ Carol Burnett
❾ **Movie:** Suspicion (1941). Joan Fontaine, Cary Grant. Hitchcock's *suspenseful film of a* woman convinced her husband intends to kill her.
⓭ Bits And Bytes
㉛ Music Video Party

9:00
❷ **Movie:** The Red-Light Sting (1984). Farrah Fawcett, Beau Bridges. An elaborate Justice Dept. plan puts a call girl's life on the line in order to convict a powerful racketeer.
❹ Cheers
❺ Merv Griffin
❼ Lottery!
⓭ Mystery! Reilly: Ace Of Spies (cc)
㉛ Charlie Muffin
🅗 **Movie:** Harry Tracy
🅢 **Movie:** The Thing
🅦 **Movie:** Personal Best

9:30
❹ Night Court

10:00
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20
⓭ Frontline (cc)
🅝 Punishment

10:30
❾ Newark And Reality
⓫ News

11:00
❷ ❹ ❼ News
❺ *Taxi*
❾ Laugh-In
⓫ Odd Couple
⓭ International Playbill: Poldark
🅗 **Movie:** Some Kind Of Hero
🅢 **Movie:** Diva

11:15
🅦 **Movie:** Story Of Johanna

11:30
❷ *Trapper John, M.D.*
❹ Tonight
❺ Starsky And Hutch
❼ *Nightline*
❾ Racing From Roosevelt
⓫ Honeymooners

12 MIDNIGHT
❼ Eye On Hollywood
❾ Hawaii Five-O
⓫ Star Trek
🅝 **Movie:** Joe's Bed-Stuy Barbershop: We Cut Heads

12:30
❷ **Movie:** Echoes (1983). Richard Alfieri.
❹ David Letterman
❺ *Thicke Of The Night*
❼ Entertainment Tonight

12:40
🅗 **Movie:** The Kingfisher

12:45
🅦 **Movie:** Still Smokin'

1:00
❼ **Movie:** Foreign Correspondent (1940). Joel McCrea.
❾ World Vision
⓫ Twilight Zone

1:10
🅢 Author! Author!

1:30
❹ Mary Tyler Moore
⓫ News

2:00
❷ News
❹ Mary Tyler Moore
❺ **Movie:** Wild Times (1979). Sam Elliott, Ben Johnson.
❾ *Joe Franklin*
⓫ Solid Gold

2:05
🅗 **Movie:** Oliver!

2:30
❹ Mary Tyler Moore
🅦 **Movie:** Personal Best

3:00
❹ Bob Newhart
❾ **Movie:** Johnny Eager (1942). Robert Taylor.
⓫ **Movie:** Dial A Deadly Number (1975). Gary Collins.

3:10
🅢 **Movie:** The Thing

3:30
❹ Here's Lucy
⓫ One Step Beyond

4:00
❹ *Here's Lucy*
⓫ Life Of Riley

4:30
❹ More Real People
⓫ Abbott & Costello

4:40
🅗 **Movie:** Harry Tracy

5:00
❹ 20-Minute Workout
❾ News
⓫ Biography
🅢 *Robin Hood*

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Fri., Apr. 6

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Vega$
⓫ Alice
⓭ New Jersey Nightly News
㉑ 3rd Annual Action Auction Live!
🅗 Video Jukebox

6:30
❺ One Day At A Time
⓫ Sanford & Son
⓭ Nightly Business Report
㉛ News From City Hall
🅗 **Movie:** Tender Mercies
🅦 News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Best Of Saturday Night
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉛ In Search Of Marcus Garby
🅢 Paper Chase
🅦 **Movie:** The Outsiders

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SOLUTIONS TO LAST WEEK'S PUZZLES

■	F	■	M	■	M	■	D	I	S	A	S	T	E	R
N	E	V	A	D	A	■	I	■	A	■	O	■	A	■
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TELEVISION

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
31 Music Video Party

8:00
2 **Special:** The Magic Of David Copperfield VI
4 Legmen
5 PM Magazine
7 Benson (cc)
9 News 9: Prime Time
11 Wall Street Journal Report
13 Washington Week In Review
31 Live From Chicago Fest
H **Movie:** Silver Dream Racer
N **Movie:** To Begin Again
S **Movie:** Cujo

8:30
5 Healthbeat Magazine
7 Webster
9 **Baseball:** Mets Vs. Houston Astros
11 **Baseball:** Yankees Vs. Texas Rangers
13 Wall $treet Week
31 Eye On Dance

8:40
W Richard Brown

9:00
2 Dallas
4 The Master
5 Merv Griffin
7 Blue Thunder
13 Inside Story
31 Are You Listening? Japanese Young Women
W **Movie:** Let's Spend The Night Together

9:30
13 Enterprise (cc)
31 Masterpiece Theatre: The Tale Of Beatrix Potter

10:00
2 Falcon Crest
4 New Show
5 News
7 Matt Houston (cc)
13 Golden Age Of Television
H **Movie:** Super Fuzz
N **Movie:** Das Boot
S **Movie:** Creepshow

10:30
31 Music Video Party

11:00
2 4 7 News
5 Taxi
9 Top 40 Videos
11 News
13 **Movie:** Palm Beach Story (1942). Claudette Colbert, Joel McCrea.
W Leonard Report

11:30
2 **Movie:** The Ivory Ape (1980). Jack Palance.
4 Tonight
5 Starsky And Hutch
7 Nightline
9 Top 40 Videos
11 News
W Electric Blue

11:45
H **Movie:** Max Dugan Returns

12 **MIDNIGHT**
7 Eye On Hollywood
9 How The West Was Won
11 Honeymooners
S Eurythmics

12:30
4 Friday Night Videos
5 Thicke Of The Night
7 New York Hot Tracks
11 **Basketball:** Big East All-Star Game
N **Movie:** Gal Young'un
W **Movie:** Early Frost

1:00
9 Return Of The Saint
11 Twilight Zone
S **Movie:** Baby, It's You

1:30
11 News
H **Movie:** Silent Rage

1:45
2 **Movie:** Frankenstein: The True Story (1973). Michael Sarrazin, James Mason.

2:00
4 Mary Tyler Moore
5 Soul Train
7 Entertainment Tonight
9 Joe Franklin

2:15
W **Movie:** The Outsiders

2:30
4 Mary Tyler Moore
7 **Movie:** Planet Of The Apes (1968). Charlton Heston, Roddy McDowell.
11 **Movie:** The Double Kill (1975). Gary Collins, Stuart Wilson.

2:50
S **Movie:** Cujo

3:00
4 Mary Tyler Moore
5 America's Top Ten
9 **Movie:** Pillow Talk (1959). Rock Hudson, Doris Day.

3:15
H **Special:** The Strange Death Of The Desert Fox

3:30
4 Bob Newhart
5 **Movie:** The Big Shot (1942). Humphrey Bogart.

3:45
H **Movie:** Silver Dream Racer

4:00
4 Bob Newhart
11 Life Of Riley

4:30
4 Here's Lucy
11 Abbott & Costello
S **Movie:** The Way Of The Wind

5:00
4 Here's Lucy
9 News
11 Biography

5:30
2 Newsmakers
4 More Real People
9 **Movie:** When Comedy Was King (1960). Dwight Weist.
11 Insight
H Video Jukebox

Mon., Apr. 9

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Great Chefs Of San Francisco
31 All About TV

6:10
W Richard Brown

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Everyday Cooking With Jacques Pepin
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Champions Of American Sport
H Paddington Goes To The Movies
S Robin Hood
W **Movie:** Missing

7:30
2 **Special:** Academy Awards Preview '84
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow & Mrs. King
4 TV's Bloopers & Practical Jokes
5 PM Magazine
7 **Special:** Barbara Walters interviews Joan Collins, Jane Fonda, and Christie Brinkley. (cc)
9 News 9: Prime Time
11 **Movie:** Dr. Terror's House Of Horrors (1965). Peter Cushing.
13 Great Performances: The Queen Of Spades. Regina Crespin and the Opera Company of Philadelphia perform Tchaikovsky's opera. (Stereo simulcast over WNCN-FM.)
21 Jacques Cousteau
31 Opening Night
H Not *Necessarily* The News
N **Movie:** Billy Liar
S **Movie:** Pennies From Heaven

8:30
5 **Special:** A Step Too Slow. A high-school misfit learns to understand himself with the help of others.
9 **Movie:** The Fortune Cookie (1966). Jack Lemmon, Walter Matthau.
31 Live From Chicago Fest
H Hollywood Frenzy

9:00
2 **Movie:** Still The Beaver (1983). Jerry Mathers, Tony Dow. "The Beav" experiences a mid-life crisis.
4 **Movie:** Damnation Alley (1977). Jan-Michael Vincent. A handful of people survive a nuclear holocaust.
5 Merv Griffin
7 **Special:** The 56th Annual Academy Awards Presentation (cc).
21 Nature (cc)
31 Humanities Series
H **Movie:** Black Sunday

9:15
W **Movie:** Paradise

10:00
5 11 News
21 Evening At Pops
31 German Professional Soccer
N Rock, Rock, Rock
S **Movie:** Hussy

10:30
11 News

11:00
2 4 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 Jazz Tonight
21 Tony Brown's Journal
W **Movie:** Mascara

11:30
2 Hart To Hart
4 Best Of Carson
5 Starsky And Hutch
9 Top 40 Videos
11 Honeymooners
21 Latenight America
H **Movie:** The Personals

11:45
S **Movie:** Whose Life Is It Anyway?

12 **MIDNIGHT**
7 News
9 Hawaii Five-O
11 Star Trek
N **Movie:** Say Amen, Somebody

12:30
2 Columbo
4 David Letterman
5 Thicke Of The Night
7 Nightline
W **Movie:** Double Deal

1:00
2 Columbo
7 Eye On Hollywood
9 Return Of The Saint
11 Twilight Zone

1:05
H **Movie:** Some Kind Of Hero

1:30
4 Mary Tyler Moore
7 Entertainment Tonight
11 News

1:50
S **Movie:** Tough Enough

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
7 **Movie:** The Goddess (1958). Kim Stanley.
9 Joe Franklin
11 **Movie:** Blondie Knows Best (1947). Penny Singleton.

2:15
W **Movie:** Missing

2:30
4 Mary Tyler Moore
5 Best Of Midday

2:50
H **Movie:** Hammett

3:00
4 Bob Newhart
9 **Movie:** The Triumph Of Hercules

3:30
4 Here's Lucy
5 Off The Set
11 One Step Beyond

3:45
S **Movie:** Pennies From Heaven

4:00
4 Here's Lucy
11 Life Of Riley

4:30
4 More Real People

11 Abbott & Costello
H Not *Necessarily* The News

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:45
S Robin Hood

Tue., Apr. 10

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Magic Of Oil Painting III
31 World Chronicle
H **Special:** The Strange Death Of The Desert Fox
S An Easter Story

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Magic Of Oil Painting II
31 News From City Hall
H **Movie:** Dead Men Don't Wear Plaid
S **Movie:** Sherlock Holmes And The Secret Weapon
W News

7:00
2 4 7 News
5 M*A*S*H
9 News 9: Prime Time
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Humancare Today
W **Movie:** Amityville II

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 **Baseball:** Mets Vs. Atlanta Braves
11 News
21 Nightly Business Report
31 Tony Brown's Journal

8:00
2 American Parade
4 A-Team
5 PM Magazine
7 Foul-Ups, Bleeps & Blunders
11 **Movie:** The Duchess And The Dirtwater Fox (1976). Goldie Hawn, George Segal. A saloon-singer and a gambler pair up.
13 Nova (cc)
21 The Pallisers
31 Getting Over
H Bill Cosby
N Punishment
S Paper Chase

8:30
5 Carol Burnett
7 a.k.a. Pablo
31 High Feather

9:00
2 **Movie:** George Washington (1984). Barry Bostwick. Part 2 (parts 1&2, Sun. & Wed., Apr. 8 & 11, 8 p.m.).
4 Riptide
5 Merv Griffin
7 Three's Company (cc)
13 American Playhouse: The Killing Floor (cc)
21 Masterpiece Theatre: The Tale Of Beatrix Potter (cc)
31 Humanities Series
S **Movie:** Deathtrap
W **Movie:** Superman III

9:30
7 Shaping Up

10:00
4 Remington Steele
5 11 News
7 Hart To Hart (cc)
9 Nine On New Jersey
21 Frontline (cc)
31 A Walk Through The 20th Century
H **Movie:** Max Dugan Returns
N **Movie:** Fellini's Satyricon

10:30
9 New Jersey People
11 News

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 Intercom: Family: Refuge Or Prison
21 Inside Story
S Bizarre (cc)

11:15
W **Movie:** The Mack

11:30
2 Magnum, P.I.
4 **Special:** Decision '84
5 Starsky And Hutch
7 Nightline
9 Top 40 Videos
11 Honeymooners
21 Latenight America
S **Movie:** The Black Stallion Returns

11:45
H **Movie:** Second Thoughts

11:55
4 Best Of Carson

12 MIDNIGHT
7 Eye On Hollywood
9 Hawaii Five-O
11 Star Trek

12:15
N **Movie:** The Life And Times Of Rosie The Riveter

12:30
2 McCloud
5 Thicke Of The Night
7 Entertainment Tonight

12:55
4 David Letterman

1:00
7 **Movie:** She Played With Fire (1958). Jack Hawkins.
9 World Vision
11 Twilight Zone
W **Movie:** The Opening Of Misty Beethoven

1:20
S **Movie:** Dark Places

1:30
11 News
H **Movie:** Silent Rage

1:55
4 Mary Tyler Moore

2:00
2 News
5 **Movie:** And Soon The Darkness (1971). Pamela Franklin.
9 Joe Franklin
11 **Movie:** Blondie's Big Moment (1947). Penny Singleton.

2:25
4 Mary Tyler Moore

2:30
W **Movie:** Amityville II

2:50
S **Movie:** Raw Forces

2:55
4 Mary Tyler Moore

3:00
9 **Movie:** Medusa Vs. The Son Of Hercules (1962). Anna Ranalli, Richard Harris.

3:15
H **Movie:** Dead Men Don't Wear Plaid

3:25
4 Bob Newhart

3:30
11 One Step Beyond

3:55
4 Here's Lucy

4:00
11 Life Of Riley

4:05
5 CME Sat

4:20
S Paper Chase

4:25
4 More Real People

4:30
11 Abbott & Costello

4:50
H **Movie:** Super Fuzz

5:00
4 20-Minute Workout
9 News
11 Biography

5:15
S Bizarre (cc)

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:50
S **Movie:** Sherlock Holmes And The Secret Weapon

Weekend, April 7-8

Sat., Apr. 7

6:00
2 Patchwork Family
4 Carrascolendas
5 Patterns For Living
11 Aprenda Ingles
H **Movie:** Dead Men Don't Wear Plaid

6:30
4 Villa Alegre
5 Insight
11 Gigglesnort Hotel
S **Movie:** Deathtrap

7:00
2 Captain Kangaroo
4 Rebop
5 World Tomorrow
7 Davey & Goliath
9 News
11 Return To The Planet Of The Apes

7:30
4 LBS Children's Theatre
5 Wonderama
7 Little Prince
9 Newark & Reality
11 Pink Panther
13 Wall $treet Week
H Fraggle Rock

8:00
2 Charlie Brown & Snoopy
4 Flintstone Funnies
5 **Special:** Caesar's Palace Grand Prix II
7 Monchichis/Little Rascals/Richie Rich
9 Christopher Closeup
11 Tom & Jerry
13 MacNeil/Lehrer Newshour
31 Villa Alegre
H **Movie:** The Black Stallion Returns

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
9 Meet The Mayors
11 Herald Of Truth
31 Teaching Students With Special Needs
S **Movie:** Sherlock Holmes And The Hound Of The Baskervilles

9:00
4 Smurfs
5 Star Search
7 New Scooby & Scrappy Doo
9 Nine On New Jersey
11 Essence
13 Lawmakers
31 La Esquina

9:30
2 Dungeons & Dragons
7 Pac-Man/Amazing Rubik Cube Hour
9 Davey And Goliath
11 Hee Haw
13 Mainstream
31 Mundo Real

10:00
2 Tarzan: Lord Of The Jungle
5 Saturday Morning
9 All-Star Wrestling
13 American Interests
31 Sonrisas
H **Movie:** The Personals
S **Movie:** Kim
W **Movie:** Way Of The West

10:30
2 Bugs Bunny/Road Runner
4 Alvin & The Chipmunks
7 Littles
11 This Is The USFL
13 International Edition
31 Que Pasa USA?

11:00
4 Mr. T
7 Puppy/Scooby Doo (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 Road To Los Angeles
13 Faces Of Culture

11:30
4 Amazing Spider Man & Incredible Hulk
13 Faces Of Culture
H Country Jukebox
W **Movie:** Dead Men Don't Wear Plaid

12:00 **NOON**
2 Biskitts
5 Dance Show
7 Weekend Specials (cc)
9 Greatest American Hero
11 Lifestyles Of The Rich And Famous
13 Open Mind
21 Gourmet Cooking
H Bill Cosby
S **Movie:** Poltergeist (cc)

12:30
2 Benji, Zax & The Alien Prince
4 Thundarr The Barbarian
7 American Bandstand
13 America's Black Forum
21 All New This Old House (cc)

1:00
2 New Fat Albert
4 Baseball Bunch
5 **Special:** The 1984 Cherry Blossom Festival Parade
9 **Movie:** Fantastic Voyage (1966). Raquel Welch.
11 **Movie:** The Story Of Temple Red Lily. Chia Ling.
13 Presente
21 Victory Garden
W **Movie:** The Tragedy Of A Ridiculous Man

1:30
2 Children's Film Festival
4 **Baseball:** TBA
7 Greatest Sports Legends
13 Bits And Bytes
21 A House For All Seasons (cc)

2:00
2 Kidsworld
7 Olympiad
13 Your Tax Return: 1984
21 Motorweek
H **Movie:** Dead Men Don't Wear Plaid

2:30
2 **Movie:** A Cry For Help (1975). Robert Culp, Elayne Heilveil. A radio D.J. urges his listeners to help him find a suicidal young caller.
21 Gourmet Cooking
31 Light In The West
S **Movie:** The Man Who Would Be King

3:00
5 Fame
7 Sportsbeat
9 **Movie:** America At The Movies (1976). Charlton Heston.
11 **Movie:** Once Before I Die (1965). John Derek, Ursula Andress.
21 All New This Old House (cc)
31 End The American Frontier
W **Movie:** An Unsuitable Job For A Woman

3:30
7 Professional Bowlers Tour
21 Victory Garden
31 Charlie Muffin
H **Movie:** Oliver!

4:00
2 Sports Saturday
5 **Movie:** The Adventures Of Robin Hood (1938). Erroll Flynn, Olivia de Havilland. Classic swashbuckling tale of the dashing hero of Sherwood Forest.
13 A Walk Through The 20th Century With Bill Moyers
21 A House For All Seasons (cc)

4:30
4 **Golf:** Nabisco/Dinah Shore Invitational
21 Motorweek
W **Movie:** Alice's Adventures In Wonderland

5:00
7 Wide World Of Sports
9 Top 40 Videos
11 Little House On The Prairie
13 National Geographic Special
21 3rd Annual Action Auction Live!
31 Lawmakers
S Robin Hood

6:00
2 4 News
5 Blue Knight
9 Racing From Aqueduct
11 Star Trek
13 Nature (cc)
31 Searching
H **Movie:** Second Thoughts
S Rock Of The '80s

6:30
2 4 7 News
9 Racing From Gulfstream Park
21 European Journal
W **Movie:** The Mack

7:00
2 4 Prime Of Your Life
5 Too Close For Comfort
7 TBA
9 News 9: Weekend
11 Dance Fever
13 Newton's Apple (cc)
31 Music Video Party
S **Movie:** Deathtrap

7:30
2 **Special:** My Little Pony (animated)
4 This Is Your Life
5 All In The Family
7 Joel Siegel's Oscar Preview
9 New Jersey Report
11 At The Movies
13 Wild America (cc)
31 Checking It Out

8:00
2 Dukes Of Hazzard
4 Diff'rent Strokes
5 On Stage America
7 T.J. Hooker (cc)
9 Nine On New Jersey
11 **Movie:** It Happened One Night (1934). Clark Gable, Claudette Colbert. Wonderful comedy of a runaway heiress and a newspaperman who meet on a bus.
13 Nature Of Things
31 Different Image
H **Movie:** The Black Stallion Returns
N **Movie:** Mon Oncle
W **Movie:** The King Of Comedy

TELEVISION

8:30
4 Silver Spoons
9 **Baseball:** Mets Vs. Houston Astros

9:00
2 Airwolf
4 We Got It Made
7 Love Boat (cc)
13 Evening At Pops
31 NYU Broadcast Lab
S **Movie:** Poltergeist (cc)

9:30
4 Mama's Family
31 Mystery! Reilly: Ace Of Spies

10:00
2 Mickey Spillane's Mike Hammer
4 Yellow Rose
5 11 News
7 Fantasy Island (cc)
13 Sneak Previews
H Not *Necessarily* The News
N **Movie:** Z
W Playboy On The Scene

10:30
5 Black News
11 Wall Street Journal Report
13 **Movie:** This Gun For Hire (1942). Alan Ladd, Veronica Lake.
31 Music Video Party
H **Movie:** Frances

11:00
2 4 7 News
5 **Movie:** Irma La Douce (1963). Shirley MacLaine.
9 Laugh-In
11 Odd Couple
S Bizarre (cc)
W **Movie:** East End Hustle

11:30
4 Saturday Night Live
9 Racing From Roosevelt
11 Honeymooners
S **Movie:** Dark Places

11:45
2 Sports People
7 **Movie:** The Cowboys (1972). John Wayne, Colleen Dewhurst

12 **MIDNIGHT**
2 **Movie:** Aloha Means Goodbye (1974). Sally Struthers.
9 Championship Wrestling
11 Streets Of San Francisco

12:15
N **Movie:** The Magic Flute

12:30
W **Movie:** Dr. Butcher, M.D.

1:00
4 Rock Palace
9 **Movie:** Phantom Of The Opera (1943). Claude Rains.
11 Twilight Zone
H **Movie:** The Unseen
S **Movie:** The Lords Of Discipline

1:30
11 News

1:45
5 **Movie:** Romeo And Juliet (1968). Leonard Whiting, Olivia Hussey.

2:00
4 Mary Tyler Moore
11 **Movie:** Saturday Night And Sunday Morning (1960). Albert Finney, Rachel Roberts.
W **Movie:** The King Of Comedy

2:02
2 Music Magazine

2:10
7 **Movie:** Legend Of Custer (1968). Wayne Maunder.

2:30
4 Mary Tyler Moore

2:32
2 **Movie:** Showdown (1973). Dean Martin, Rock Hudson.

2:40
H Country Jukebox

2:50
S **Movie:** The Man Who Would Be King

3:00
4 Gavin/Lott
9 **Movie:** All Quiet On The Western Front (1930). Lew Ayres.

3:10
H **Movie:** Touched

3:30
4 Bob Newhart

3:45
W Short Subjects

4:00
4 Here's Lucy
11 Life Of Riley

4:31
2 **Movie:** The UFO Incident (1975). James Earl Jones.

4:50
H **Movie:** Second Thoughts

5:00
9 News
11 Biography
S Bizarre (cc)

5:30
9 Point Of View
11 Christopher Closeup
S **Movie:** Sherlock Holmes And The Hound Of The Baskervilles

5:45
11 Davey And Goliath

5:50
5 Time For Timothy

Sun., Apr. 8

6:00
9 New Jersey Report
11 News

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom
H Misunderstood Monsters

7:00
2 Captain Kangaroo
4 Joy Of Gardening
5 Hour Of Power
7 Faith For Today
9 Newark And Reality
11 Old Time Gospel Hour
S Ali Baba's Revenge

7:30
4 Journey To Adventure
7 This Is The Life
9 Jack Van Impe Presents
13 Mister Rogers
H **Movie:** The Kingfisher

8:00
2 Way To Go
4 Bob Newhart
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)
S **Movie:** The Man From Clover Grove

8:30
2 For Our Times
4 Music City USA
7 Tiempo
9 Day Of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 **Movie:** Hello Dolly! (1969). Barbra Streisand, Walter Matthau. Colorful musical of a feisty matchmaker and her artful schemes.
7 You Can Smell Forever Update
9 Oral Roberts
11 Black Star
13 Sesame Street (cc)
H **Movie:** Bugs Bunny's "1001 Rabbit Tales"

9:30
4 Positively Black
7 New York Hot Tracks
9 Point Of View
11 Josie & The Pussycats

10:00
4 Latin Tempo
9 Mass
11 Pink Panther
13 Mister Rogers
S **Movie:** Max Dugan Returns
W **Movie:** Kitty And The Bagman

10:30
2 Face The Nation
4 Visiones
7 Entertainment This Week
9 That's The Spirit
11 Three Stooges
13 Wild America (cc)
H Country Rock

11:00
2 Taking Advantage
4 First Estate
9 Make Peace With Nature
11 **Movie:** Mexican Hayride (1948). Bud Abbott, Lou Costello.
13 Why In The World

11:30
2 Newsmakers
4 Today In New York
7 This Week With David Brinkley
9 Rex Humbard
13 Nova (cc)
H Fraggle Rock

12 **NOON**
2 Channel 2 The People
4 News 4orum
5 **Movie:** Mister Roberts (1955). Henry Fonda, James Cagney. Superb comedy-drama of the men aboard a WW2 cargo ship.
9 Robert Schuller (cc)
21 Six-Gun Heroes
H **Movie:** Superman III
S Paper Chase
W Dot And The Bunny

12:30
2 Lorne Greene's New Wilderness
4 Meet The Press
7 Eyewitness News Conference
11 **Movie:** Mom, The Wolfman And Me (1980). Patty Duke Astin, David Birney. A precocious child sets out to find her divorced mother a new mate.
13 Great Performances: Bernstein: Conductor, Soloist And Teacher

1:00
2 **Basketball Doubleheader:** Knicks Vs. Philadelphia 76ers and L.A. Lakers Vs. Portland Trailblazers
4 Speedworld
7 Like It Is
9 **Movie:** Spartacus (1960). Kirk Douglas, Laurence Olivier. A rebel leads his fellow slaves in a battle for freedom against imperial Rome.
21 A Tribute To Alex Wilder
S **Movie:** The Happy Years

1:30
W **Movie:** Fighting Back

2:00
7 American Sportsman
13 Your Tax Return: 55 And Older Update
21 Nature Of Things

2:30
5 **Movie:** The Way We Were (1973). Barbra Streisand, Robert Redford. Bittersweet romance spanning 20 years in the lives of two very different people.
7 USFL Football
11 This Week In Baseball
H **Movie:** Harry Tracy

3:00
4 Sportsworld
11 **Baseball:** Yankees Vs. Texas Rangers
13 Frontline (cc)
21 Views Of A Cameraman
S Hallelujah! Gospel

3:10
W Beat Club

3:30
21 Sneak Previews
W **Movie:** Victor/Victoria

4:00
4 **Golf:** Nabisco/Dinah Shore Invitational
13 Tony Brown's Journal
21 **Movie:** The Memphis Belle (1940).
31 Washington Week In Review
S Something's Afoot

4:30
13 Mainstream
31 Lawmakers
H **Movie:** The Kingfisher

5:00
5 Fame
9 **Special:** Your Choice For The Film Awards
13 Innovation
31 Inside Story

5:30
13 Firing Line
21 Enough Is Enough
31 Cityscope

6:00
2 4 7 News
5 **Movie:** The African Queen (1951). Humphrey Bogart, Katharine Hepburn. A hard-drinking boat captain and his straightlaced passenger find adventure and mutual affection on their voyage.
11 Streets Of San Francisco
21 A Different Dixie
31 All About TV
S **Movie:** Author! Author!
W **Movie:** Don's Party

6:15
H **Movie:** Bugs Bunny's "1001 Rabbit Tales"

6:30
2 4 7 News
13 Agronsky And Company
31 Searching

7:00
2 60 Minutes
4 First Camera
7 Ripley's Believe It Or Not!
9 **Baseball:** Mets Vs. Houston Astros
11 Solid Gold
13 21 Inside Albany
31 High Feather

7:30
13 World War I
21 De Bono's Thinking Course
31 Opening Night
H Fraggle Rock

7:40
W Richard Brown

8:00
2 **Movie:** George Washington (1984). Barry Bostwick. Mini-series based on Thomas Flexner's biography. Part 1 (part 2, Tue., Apr. 10, 9 p.m.; part 3, Wed., Apr. 11, 8 p.m.).
4 Knight Rider
5 Star Search
7 People Do The Craziest Things (cc)
11 Lifestyles Of The Rich And Famous
13 Masterpiece Theatre: Drake's Venture (cc)
21 Mystery! Reilly: Ace Of Spies (cc)
31 Fragile Ladies
H **Movie:** Superman III
N **Movie:** A Streetcar Named Desire
S **Movie:** Max Dugan Returns
W **Movie:** Independence Day

8:30
31 Checking It Out

9:00
5 **Special:** Out Of The Darkness
7 **Movie:** The Calendar Girl Murders (1984). Tom Skerritt, Barbara Parkins.
11 At The Movies
21 **Movie:** Victory (1940). Fredric March, Betty Field.
31 Humanities Series

9:30
9 Meet The Mayors

10:00
4 **Special:** The Homemade Comedy Special
5 11 News
9 Jimmy Swaggart
13 To The Manor Born
31 Presente
S Paper Chase
W Movie Talk

10:05
N **Movie:** On The Waterfront

10:15
H **Special:** The Great Pleasure Hunt III

10:30
5 Sports Extra
11 From The Editor's Desk
13 Monty Python
31 El Salvador: What's At Stake?
W **Movie:** Victor/Victoria

11:00
2 4 7 News
5 Off The Set
9 World Tomorrow
11 Odd Couple
13 Independent Focus
S **Movie:** The Thing

11:15
2 7 News

11:30
5 David Susskind
9 It Is Written
11 Honeymooners
H **Movie:** Harry Tracy

11:45
2 Sports Update
4 **Movie:** All The President's Men (1976). Robert Redford, Dustin Hoffman.
7 Eyewitness Sports Special

12 **MIDNIGHT**
2 **Movie:** Sarah T. . . Portrait Of A Teenage Alcoholic (1975). Linda Blair.
7 **Movie:** Anatomy Of A Murder (1959). James Stewart.
9 **Movie:** All About Eve (1950). Bette Davis, Anne Baxter.
11 Star Trek
N **Movie:** Bad Boys

12:55
S **Movie:** The Man Who Couldn't Get Enough

1:00
11 Twilight Zone
W NBA Magazine

1:20
H **Movie:** The Godfather

1:30
11 News

1:45
4 Mary Tyler Moore

2:00
2 News
9 Return Of The Saint
11 Wall Street Journal Report

2:15
4 Positively Black

2:30
11 **Movie:** Expresso Bongo (1960). Laurence Harvey.
S **Movie:** Author! Author!

2:45
4 First Estate

3:00
9 **Movie:** Written On The Wind (1956). Rock Hudson, Lauren Bacall.

4:20
S Something's Afoot

4:25
H **Movie:** The Cold Room

4:30
11 Abbott And Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

RESTAURANT DIRECTORY

EY TO ABBREVIATIONS

	Breakfast
r	Brunch
	Lunch
	Dinner
	Supper
)	Inexpensive—Mostly $15 and under*
M)	Moderate—Mostly $15-$35
)	Expensive—Mostly $35 and over*
E	American Express
B	Carte Blanche
C	Diners Club
C	MasterCard
	Visa
ormal:	Jacket and tie
ress Opt:	Jacket
asual:	Come as you are

verage cost for dinner per person ordered à la rte.

his is a list of advertisers plus some of the city's ost popular dining establishments.

lease check hours and prices in advance. Rising od and labor costs often force restaurateurs to alter ices on short notice. Also note that some deluxe staurants with à la carte menus levy a cover (bread d butter) charge. Many restaurants can commodate parties in private rooms or in sections the main dining room—ask managers for formation.

Manhattan

Lower New York

MAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

MERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

APSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallops on linguine, salmon hollandaise. L Tues.-Fri. noon-4:30. Br Sat.-Sun. noon-4:30. D Sun.-Thurs. 6-1 a.m., Fri.-Sat. to 2 a.m. Bar til 4 a.m. **(M)** AE.

INCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

HE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

L CORTIJIO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M).** AE, DC, MC, V.

RAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ULTON STREET CAFE—11 Fulton St., 227-2288. Casual. American-Seafood. Spcls: steamed 1-lb lobster, Manhattan chowder, mixed fried fish, seafood kebab. L daily 11-4. D daily 4-10. Ent. Thurs.-Sun. 5-11. **(I)** AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St., 608-7300. Casual. Northern-Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.-Fri. 11-3. Br Sat.-Sun. 11-3. D daily 6-1 a.m. Disco Fri.-Sat. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: filet of red snapper steamed with fresh herbs, pan fried filet mignon with courgette squash in puff pastry and fresh thyme sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provencale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

NORTH STAR PUB—93 South St., 509-6757. Casual. English-Pub. Spcls: fish & chips, cornish pasties, scotch eggs, steak & kidney pie. Open for L & D daily 11 a.m.-2 a.m. **(I)** AE, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. **(I)** AE, CB, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American-Seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.-Sat. 11:30-5. Br Sun. 11:30-4:30. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Bar open til 2 a.m. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

TWO ELEVEN—211 W. Broadway, at Franklin St., 925-7202. Casual. Continental. Spcls: fresh fish en papillote, ravioli with two pestos, medaillons of pork with apples in a lemon ginger sauce. Res. sug. L daily 11:30-5:30. D daily 6-1 a.m. **(I-M)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass chicken, crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(M)** AE.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. Italian. Spcls: mixed seafood, homemade pasta, linguine, calamari, scungilli, pork chops. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GRAND TICINO—228 Thompson St., bet. Third and Bleecker St., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I)** AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Jacket required. American-Nouvelle. Spcls: sauteed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC, MC, V.

LA RIPAILLE—605 Hudson St., nr. W. 12th St., 255-4406. Casual. French. Spcls: broccoli mousse with lemon butter, bass in puff pastry with raspberry vinegar sauce, veal scaloppine with morels, duck breast with Campari sauce. D Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Viennese schnitzel, shrimp with dill and capers, rack of lamb, chateaubriand for 2. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

PIRANDELLO—7 Washington Pl., at Mercer St., 260-3066. Casual. Northern-Italian. Spcls: chicken cognac, veal chop, striped bass livornese. Res. sug. D only Mon.-Thurs. 5:30-11, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 **Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

SOUND d B—71 University Place, bet. 10th & 11th Sts., 673-0634. Casual. American. Spcls: chicken breast with garlic cream sauce, veal marsala, roast duck, shrimp curry. Res. sug. L Mon.-Fri. noon-6. Br Sat.-Sun. noon-6. D daily 6-11. S to 1 a.m. Bar to 4 a.m. **(I-M)** AE, DC, MC, V.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop finanziera, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. **(M)** AE, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. **(M)** AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MADISON TOWERS HOTEL—22 E. 38th St., 685-3700. **Madison Towers Restaurant:** Casual. American-Greek. Spcls: pastichio, moussaka, fresh fish daily, steak, chops. Open for B,L,D daily 6 a.m.-10 p.m. Private parties for 10-170. **(I) Whalers:** Dress opt. International. Spcls: smoked salmon, soup, chili, chicken fingers with apricot sauce. Open daily noon-1 a.m. Pianist nightly. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTICCIO—447 Third Ave., bet. 30th-31st Sts., 679-2551. Casual. Northern-Italian. Spcls: rotolo di pasta, scaloppine Elisa, pollo marengo. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEASCAPES—202 E. 42nd St., 370-0098. Casual. Continental. Spcls: cappelli d'angel with seafood, shrimp and chipalatas, shrimp Imperial, steak. Res. sug. Open Mon.-Fri. 11-midnight, Sat.-Sun. 4:30-midnight. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: asparagus festival thru 5/6, tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dre
opt. Japanese-Continental. Spcls: mussels in sak
spiked broth with orange peel, calamari in tangy se
food à la niçoise, salmon with almonds and raisins
melted butter, sushi. Res. nec. L Mon.-Fri. noon-3.
Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)**
AE, CB, DC, MC,

CHEERS—120 W. 41st St., 840-8810. Casual. Ame
can-Continental. Spcls: fresh seafood, prime rib. R
sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pian
Mon.-Fri. eves. Reduced rate P 5-11. Closed S
(I-M) AE, MC,

DINO CASINI'S—132 W. 32nd St., 695-7995. Dre
opt. Italian-Continental. Spcl: veal Sorrentino. R
sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30
Complete L & D. Closed Sun. **(I)**
AE, CB, DC, MC,

EL QUIJOTE—226 W. 23rd St., in Chelsea Hot
929-1855. Casual. Castillian. Spcl: lobster from ta
Res. sug. Open daily noon-midnight. Inexpensi
lobster special daily. **(M)** AE, DC, MC,

NEW HANKOW—132 W. 34th St., 695-49
Casual. Cantonese. Spcls: baked Cantonese shrin
treasure steak, baked chicken with ginger & scalli
L daily 11-4:30. D daily 4:30-10:30. Complete L &
Spec. gourmet & family Ds. **(I)** AE, DC, MC,

**NEW YORK RESTAURANT SCHOOL DININ
ROOM—27 W. 34th St.,** 947-7105. Casual. Ame
can. Res. nec. L Mon.-Fri. noon-3. D Mon.-
5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC,

**OLD HOMESTEAD—56 Ninth Ave., bet. 14th
15th Sts.,** 242-9040. Casual. American. Spcls:
loin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-
noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, S
1-10. Complete D. Free parking from 5 & all d
Sat.-Sun. **(M)** AE, CB, DC, MC,

**PAMPLONA—822 Ave. of the Americas, bet. 28t
29th Sts.,** 683-4242. Casual. Spanish. Spcl: fillet
sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mo
Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-S
from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, M

ROJAS-LOMBARDI—253 W. 28th St., 244-30
Casual. Continental. Spcls: rack of lamb, fresh fi
tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noon
D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Co
plete D. Ent. Closed Mon. **(M)** AE, MC,

SAN REMO—393 Eighth Ave., bet. 29th & 30th S
564-1819. Dress opt. Northern Italian. Spcls: shri
Milanese, chicken Valdostana, red snapper in gre
sauce. Res. sug. Open daily noon-midnight. Priv
parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC,

37th STREET HIDEAWAY—32 W. 37th
947-8940. (John Drew Barrymore's former to
house.) Dress opt. Continental. Spcls: Danish lobs
tail, seafood fra diavolo. L Mon.-Fri. noon-3:30.
Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete
5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a
Private parties. Closed Sun. **(M)**
AE, CB, DC, MC,

43rd-56th Streets, East Side

**ALFREDO THE ORIGINAL OF ROME—54th
bet. Lexington & Third Aves., in Citicorp Bld**
371-3367. Casual. Italian. Spcl: fettuccine Alfre
Res. sug. Open daily 11:30-11:30. Br Sun. noon-4.
AE, CB, DC, MC,

**AMBASSADOR GRILL—One United Natic
Plaza at 44th St., in U.N. Plaza Hotel,** 702-50
Dress opt. American. Spcls: calves liver with bl
mustard seed, 10th Avenue marinated chicken. R
sug. B daily 7-11. L daily noon-2:30. D daily 6-
Champagne buffet Br Sun. noon & 2:15. Piano
5:30-midnight. **(M)** AE, CB, DC, MC,

**THE BARCLAY RESTAURANT & TERRAC
111 E. 48th St., in the Hotel Inter-Continen**
755-5900. Jacket required. Continental. Spcls:
rine of sweetbreads with pistachios, sautéed veal
daillons with poached cucumbers, roast fillet of la
in pastry. Res. sug. B daily 7-10:30. L Mon.-
11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M
Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-
3:30-10:30. AE, CB, DC, MC

BILL HONG'S—227 E. 56th St., 751-4048. Dress
Chinese-Cantonese. Spcls: lobster roe, len
chicken, mixed seafood in taronest. Res. sug. L M
Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a
(M) AE, CB, DC,

BILL'S GAY NINETIES—57 E. 54th St., 355-02
Dress opt. American. Spcls: veal piccata, sirl
steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30
D Mon.-Sat. 5-midnight. Private parties for 20-
Ent. Closed Sun. **(M)** AE, CB, DC, MC,

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; *after-theater D 10-11:30.* Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

L MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. *Dress opt. French. Spcls: veal chop, poached salmon.* Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. *nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30,* Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

ELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

E PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—*Lexington Ave.* & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily *noon-midnight.* **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, *644-9100. Dress* opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

NORTH PARK—151 E. 49th St., 751-8570. Casual. Hunan-Szechuan-Cantonese-Peking. Spcls: Peking duck, volcano beef, seafood wor bar. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30 p.m., Sat.-Sun. noon-11. Private parties for 15. **(M)** AE, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. *Casual. American. Spcls: steak, lobster. Open Mon.-*Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily *noon-11 p.m.* **(M)** AE, CB, DC.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern-Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., *on 48th St.*, 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily *noon-3.* D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée *of lobster & scallops in a saffron sauce, crisp Long* Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L *noon-2:30.* D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45.

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Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard. Res. sug. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-11. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Dress opt. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef bourguignonne. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 10-200. Closed Sun. **Also La Veranda—60 E. 54th St.,** 758-5560. **(I)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

PONGSRI THAI—244 W. 48th St., 582-3392. Casual. Thai. Spcls: pla lai peck, beef saté, mee krab. Open daily noon-midnight. **(I)** AE, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-1
(open till midnight), Tues.-Sat. to 11:30 (open till
a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Su
11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri
Sat. 8-2 a.m., Sun. 6-midnight. Music charge after
(M). Rainbow Grill: Jacket required. Redesigne
nightclub offering French-Italian menu. Res. sug.
Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shov
Mon.-Sat. 9:15 & 11:30 (show cover). **(M)**
AE, CB, DC, MC,

RAINIER'S—811 Seventh Ave., at 52nd St., in She
aton Centre Hotel, 581-1000. Formal. Northe
Italian. D daily 6-11:30. Cocktails from 5. Comple
D. Pianist Mon.-Sat. 7-11:30. **(M)**
AE, CB, DC, MC,

SEA PALACE—608 Ninth Ave., bet. 43rd-44th St
307-6340. Casual. Seafood-Continental-Thai. Spc
shrimp Bangkok, Sea Palace combination, Mai
lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D dai
4:30-midnight. Bar til 1 a.m. Private parties for 4
(I) AE, CB, DC, MC,

SPINDLETOP—254 W. 47th St., 245-7326. Dre
opt. Continental. Spcls: steak, prime ribs, seafoo
Res. sug. L daily 11:30-4. D daily 4-1 a.m. After the
ter supper. No-smoking room. Parties for 10-300. I
anist nightly. **(M)** AE, CB, DC, MC,

STAGE DELICATESSEN—834 Seventh Ave., be
53rd & 54th Sts., 245-7850. Casual. Spcls: smoke
& cured pastrami, corned beef, homemade blintze
stuffed cabbage. Open daily 7 a.m.-2 a.m. B to
a.m. **(I)** No Credit Card

TOP OF THE SIXES—666 Fifth Ave., at 53rd S
on the 39th floor, 757-6662. Dress opt. America
Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mo
Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Su
(M-E) AE, CB, DC, MC,

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Co
tinental. Spcls: fish, game. Res. nec. Open Mon.-S
noon-midnight. Closed Sun. **(E)**
AE, CB, DC, MC,

VICTOR'S CAFE 52—236 W. 52nd St., 586-771
Casual. Cuban. Spcls: black bean soup, roast suc
ling pig, paella, shredded beef Cubana. Res. su
Open daily 11 a.m.-1 a.m. Ent. nightly. Private pa
ties. **Also Victor's Cafe—240 Columbus Av. at 71**
St., 595-8599. **(M)** AE, CB, DC, MC,

WARWICK HOTEL—54th St. & Ave. of the Amer
cas, 247-2700. **Sir Walter's:** Continental. L Mo
Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10.
Sun. 11:30-3. **(M). Bar & Lounge:** American.
Mon.-Fri. 11:30-2:30. S 10:30-1 a.m.
AE, CB, DC, MC,

57th-60th Streets

BRUNO—240 E. 58th St., 688-4190. Jacket require
Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-F
noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnig
Closed Sun. & holidays. **(M)** AE, DC, MC,

CAFE DE LA PAIX—50 Central Park South, in th
St. Moritz on the Park, 755-5800. Dress opt. Con
nental. Spcls: châteaubriand for two, veal scaloppi
marsala, sautéed Dover sole. Res. sug. L Mon.-S
11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. A
er-theater menu 10:30-12:30. Pianist nightly 5-mi
night. **(M)** AE, CB, DC, MC,

FELIDIA—243 E. 58th St., 758-1479. Jacket r
quired. Northern Italian. Spcls: pasutice Istrian
quail with polenta, risotto amiraglia. Res. sug.
Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Close
Sun. **(M)** AE, DC, MC,

GAYLORD—50 E. 58th St., 759-1710. Dress o
Northern Indian. Clay cooking. Res. sug. L Mon.-F
11:30-3. D nightly 5:30-11. **(I-M)**
AE, CB, DC, MC,

GIAN MARINO—221 E. 58th St., 752-1696. Jack
required. Italian. Spcls: 65 kinds of homemade past
Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnig
Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)**
AE, CB, DC, MC,

GIRAFE—208 E. 58th St., 752-3054. Dress o
Northern Italian. Res. sug. L Mon.-Fri. noon-3.
Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Su
(M) AE, CB, DC, MC,

INN ON THE PARK—Barbizon-Plaza Hotel, 10
Central Park South, 247-7000. Dress opt. Con
nental. Spcls: châteaubriand for 2, scampi Sorre
tino, skewered beef & scampi, sweetbreads. Res. su
B daily 7-11:30. L daily 11:30-3. D daily 5:30-11.
Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC,

JEAN LAFITTE—68 W. 58th St., 751-2323. Casua
French. Spcls: sea scallops in basil sauce, medaillo
of veal with mushroom sauce, leg of lamb with kidne
beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:
a.m. **(M)** AE, MC,

JOCKEY CLUB—112 Central Park S., in the Ri
Carlton Hotel, 664-7700. Formal. Internationa

Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Dress opt. French. Spcls: pissaladiere, bass with ginger, fresh pasta with lobster and basil, chicken-of-the-day. L daily 11-3. Afternoon tea 3-6. D daily 6-midnight. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E).** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. *D daily 5:30-10:30. S 10:30-12:30.* Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

EGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. *D Mon.-Fri. 5-10, Sat. to* 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **Red Jacket:** Bar noon-1 a.m. daily. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mon. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL CAMINETTO—1226 Second Ave., bet. 64th & 65th Sts., 758-1775. Jacket required. Northern Italian. Spcls: veal chop forestière, homemade pasta, fillet of Coho salmon mulatt. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 50. Harpist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

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RESTAURANT DIRECTORY

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3, Sun. to 4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon -Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-11. Reduced rate parking after 5. **(I-M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required American. Spcls: steak, chops, 4-8 lb. lobster. Res. suq. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American-Continental. Spcls: mussels marinière, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr. 874-7000. Casual. American-Continental. Oper daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V

CAFE DES ARTISTES—1 W. 67th St., 877-3500 Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. B Sat. noon-3, Sun. from 10-4. L Mon.-Fri. noon-3. I Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V

CAFÉ LUXEMBOURG—200 W. 70th St., 873-7411 Casual. Continental. Spcls: cassoulet, grilled Coh salmon, roast duck with honey and coriander. Res nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. Sun.-Thurs. 1 a.m.-2:30 a.m., Fri.-Sat. to 3 a.m. B Sat.-Sun. 11-2:30. **(M)** AE, MC, V

CENTRE COURT—61 W. 62nd St., 586-1222 Casual. American. Spcls: USDA prime steak, veal lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D dail 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V

MRS. J'S SACRED COW—228 W. 72nd St 873-4067. Casual. American. Spcls: prime steal roast beef, fresh seafood. D only Mon.-Thurs. 4- a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianis nightly. Private parties. **(M)** AE, CB, DC, MC, V

OENOPHILIA—473 Columbus Ave., at 83rd St 580-8127. Casual. Continental. Spcls: swordfish ma riné with cucumber & coriander sauce, country qua stuffed with brandied apricots, boned duck wit brandied peach sauce. Res. sug. D only Mon.-Thur 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noor 3:30. Live ent. Sun. **(M)** AE, DC, MC, V

SHELTER—2180 Broadway, at 77th St., 362-436 Casual. American-Continental. Spcls: hamburge barbecued ribs, mussels marinière. L Mon.-Fr 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café **(I)** AE, DC, MC, V

SIDEWALKERS'—12 W. 72nd St., 799-607 Casual. Regional American Seafood. Spcls: Creol fish gumbo, Maryland spiced crabs, Maryland cra cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. t midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties fo 15-125. **(M)** AE, CB, DC, MC, V

SUSHISEI—2025 Broadway, at 69th St., 496-007 Casual. Japanese. Spcls: sushi bar, tatami rooms, sa shimi, teriyaki, tempura. L daily noon-3. D dail 5:30-11. **(I-M)** AE, MC, V

SWEETWATERS—170 Amsterdam Ave., bet. 67t & 68th Sts., 873-4100. Dress opt. Continenta Italian. Spcls: tortellini alla Nonna, chicken sca pariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Su **(M)** AE, CB, DC, MC, V

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-518 Casual. American. Spcls: lobster Newburg, crabme Virginia, soft clam belly broil. Open Mon.-Fr 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sa Closed Sun. **(M)** AE, CB, DC, MC,

JUNIOR'S—386 Flatbush Ave. Extensio 852-5257. Casual. American. Spcls: steaks, de sandwiches, cheesecake. B daily 6:30-11. L dai 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.n Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, D

THE RIVER CAFÉ—1 Water St., 522-5200. Dre opt. American. Spcl: fresh fish. Res. nec. Open dai noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, D

TOP OF THE CRESCENT—450 87th St., 748-666 Jacket required. Continental. Spcls: veal francai chicken cardinale, filet of sole meunière. Res. nec. Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird 5:30-7:30. Ent. Closed Mon. **(M)** AE, CB, DC, MC,

Queens

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VILLA SECONDO—Fresh Meadows, 184-22 Ho ace Harding Expy., 762-7355. Casual. Northern Ita ian. Res. sug. L & D Tues.-Fri. noon-11, Sa 4-midnight, Sun. 2-11. Complete L. Closed Mo **(I-M)** AE, DC, MC,

NIGHTLIFE

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B	**Carte Blanche**
C	**Diners Club**
C	**MasterCard**
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MAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Tiberio Nascimento. Mon., Alosio Aguiar. Tues. & Wed., George Andre. Thurs., Mario Toledo. Fri., Angela Santos. Sat., Clarice Taylor. AE, CB, DC

LUE NOTE—131 W. 3rd St., 475-8592. 4/2, Sweet Liss and the Swells; Cleve and the Wheels. 4/3-8, Stanley Turrentine. 4/9, Ted Curson All Star Jam. 4/10-15, Stan Getz. Shows at 10 & midnight, Fri. & Sat. 10, midnight and 1:30. AE, MC, V.

HE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 4/4, Tom Paxton; Claudia Schmidt. 4/5, 6, Van Dyke Parks. 4/7, Sam and Dave; The Nighthawks. No credit cards.

RADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 4/2-7, Kenny Barron; Buster Williams. 4/9-14, John Hicks, Jr.; Walter Booker. Music from 9:45. AE, CB, DC, MC, V.

AJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

ARNEGIE TAVERN—165 W. 56th St., 757-9522. 4/2-28, jazz-pianist Adam Makowicz with Tommy Cecil on bass, Mon.-Sat. 9-midnight. AE, DC, MC, V.

HE COOKERY—University Pl., at 8th St., 674-4450. Jazz-singer Carrie Smith Sun. & Mon. at 9 & 11. Lord Burgess with Eugene Grey, Tues.-Sat. at 9 & 11:15. AE, MC, V.

AGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 4/5, Old Time Jam Session. 4/7, Double Decker String Band. Shows at 8:15. No credit cards.

DDIE CONDON'S—144 W. 54th St., 265-8277. 4/2, 3, 9, 10, Ed Polcer's Midtown North. 4/4, 11, Hot Club of 54th Street. 4/5-7, Balaban & Cats. 4/8, George Anders Quartet. AE, DC, MC.

AT TUESDAY'S—190 Third Ave., 533-7902. 4/2, Les Paul. 4/3-8, Michel Legrand & Friends, with Ron Carter on bass and Grady Tate on drums. Shows Sun.-Thurs. 9 & 11, Fri.-Sat. 9, 11 & 12:30. AE, MC, V.

OLK CITY—130 W. 3rd St., 254-8449. 4/2, Vincent T. Vok. 4/3, Steve & Mark; Susan Schneider. 4/4, Boys of the Lough. 4/5, Billy Jones. 4/6, Mose Allison. 4/7, Frank Maya and the Maya Choir. 4/8, Jane Brucker. 4/9, Sonny Ochs. No credit cards.

REENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 4/2, Marilyn with Kenny Kirkland and Alex Blake. 4/3-5, Harold Mabern Duo. 4/6, 7, Val Eley Trio. 4/8, 9, Hal Schaefer with Harvie Swartz. 4/10-12, Rahn Burton Duo. **Upstairs:** Thurs. at 10, Fri. at 8 & 10, *Strange Behavior,* starring Jack Gilpin and Ilene Kristen. The High Heeled Women every Sat. at 9. AE, MC, V.

REGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Brooks Kerr Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Attila Zoller and Jimmy Raney. Mon.-Fri., 5-10, Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

ORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

NICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 4/3-7, pianist JoAnn Brackeen with Calvin Hill on bass. Sun & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 4/2, 9, Toshiko Akiyoshi's New York Jazz Orchestra featuring Lew Tabakin. 4/3-8, Richie Cole and Alto Madness. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 4/3-21, Estelle Reiner, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band with The High Tones. Tues., Sun., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., Cathy Chamberlain and her Ace In The Hole Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 4/6, Midnight Oil. 4/11-13, George Clinton and The P-Funk Allstars. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 4/4, Kat Lane; Richie Blank. 4/5, The Jones Boys. 4/6, LaZoo; The Habit. 4/7, A.V. Touch, Nitelife. 4/8, Don Yowell. 4/11, Nadeen Rich. 4/12, Fred's Band. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 4/2, Abdullah Ibrahim with Carlos Ward. 4/3-7, Eddie Harris Quartet. 4/8, "A Salute to the Duke" featuring Norris Turney, Harold Ashby, Joe Temperley and the Richard Wyands Trio. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 4/3-7, Cissy and Whitney Houston sing, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 4/10-14, Suzette Charles. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 4/2, 9, Don Cherry. 4/3, 10, Junior X and Anthony Kane Blues Jam. 4/4, 11, Elliot Murphy and Band. 4/5, Firesign. 4/6, 7, Zydeco Cajun Musica Loup Guron. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 4/2, Jorge Dalto and Chico Mendoza's Big Latin Dream Band with guest Paquito D'Rivera. 4/9, Luis "Perico" Ortz and Johnny Rodriguez with Ismael Quintana and Raulin. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 4/3-8, Arthur Blythe Quartet featuring pianist John Hicks. 4/10-15, James Moody Quartet. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. Thru 4/10, Don Lanphere. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 4/3-7, pianist James Williams with George Duvivier on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 4/2, Commander Cody and Eight to Bar. 4/3, Jesse Colin Young and Julie Farbolin. 4/4, The Radiators; Topper Lilien. 4/5, Asleep at the Wheel; Swing Fever. 4/6, 7, Steel Angel and the Carter Brothers Band. 4/8, Sleepy LaBeef. AE, CB, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 4/3-8, comedian Jerry Seinfeld. Shows Tues.-Thurs. & Sun. at 8:30, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 4/2-5, 9-12, comedian Danny Curtis. 4/6, 7, 13, 14, comedians Bob Nelson and Richie Gold. Mon.-Thurs. 9 & 11:15, Fri. 9 &11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam with comedian Terry Day & Pamela Smith. Thurs., magician Joe Devlin with Terry Day. Fri., magician Slydini with comedian Jerry Mitchell. Sat. magician Mundaka and comedian/magician David Charne. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Tues.-Sat. from 10 p.m.-4 a.m. (Cover charge for nonmembers). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. 4/2-12, Glen Covington and his Trio alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 4/3, 4, Jorge Dalto and the Inter-American Band with special guest Carlos 'Patato' Valdes. 4/5, Mikata. 4/6, African Connection "Juju" Music. 4/7, Loremil Machado and the Sarava Bahia Band. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** John Wallowitch and Bertram Ross, Tues.-Sat. at 9. . . Blossom Dearie sings Wed.-Sat. at 6:30. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced Parisian revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 4/2-7, singer Portia Nelson, Mon.-Thurs. at 8:30,

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IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 4/11, 12, Pudgy followed by Jon Soleather and his 'Cosmopolitan country music.' 4/17-21 at 9, David Brooks presents *The Genius of E.Y. 'Yip' Harburg: His Rhymes and Lyrics.* AE, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 764-6200 **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Fri. & Sat. at 8 & 10:30. Every Thurs. at 11:15, comedy/musical revue *Not So New Faces of '84.* AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Jan Neuberger, Patrick Quinn, Doug Voet, and Barbara Walsh, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 4/5, 12 at 11, Jamie deRoy in *Forbidden Broad.* AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. **Cabaret/Supper Club:** 4/29, Ruth Waters. 4/4-7, 11-14, *Hotsie Totsie,* musical produced by Suezette Hilary Rice starring Cindy Roesel, Dana Davis, Steve Watkins, John Burke & Tina Cernero. 4/8, Diana Templeton. Shows at 8 p.m. AE, MC, V.

PAPER MOON—82 W. Third St., 477-0622. **Cabaret:** Wed. at 7, *Old Friends,* a musical revue by veteran theater people, followed by singer Laura Theodore at 10:30. . . Every Thurs. at 7, *The Early Show,* musical. . . *Stars of the Moon,* the singing waiter and waitress show, Thurs. at 11, Fri. & Sat. at 7:45 & 11. No Credit Cards.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 4/5, 6, musical revue. 4/7, 14, singer Judy Kreston returns with David Lahm in *Life Goes On. . .In Cabaret.* Shows at 10 p.m. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 4/8, Bob Haggart and his Orchestra, play for dancing (exc. Mon.). 4/10-5/13, Sy Oliver and his Orchestra. AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Revue starring singer Zahava Zoyan with Tony Middleton, Aris San, Gabi Shoshan, bellydancers and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** 4/4-28, singer-pianist Steve Ross presents *A Cavalcade of Broadway Songs Saluting One Hundred Years of Musical Memories,* Wed.-Sat. from 9:30, Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Teri Thornton, Tues.-Thurs. 10-1 a.m., Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 4/7, singer Sylvia Syms, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

MADISON TOWERS—22 E. 38th St., 685-3700
The Whaler Bar: Singer-pianist Tony Torella per
forms present-day pop music to jazz of the '30's, to th
classics of Porter, Kern and Gershwin, Mon.-Fri. 5-9
AE, CB, DC, MC, V

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edward
ian Room:** Pianist Ruth Andrews plays Tues.-Thur
6-11, Fri.-Sat. to 10:30. Supper dancing to the Buck
Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.
Oak Room: Pianist Mary Pollard Mon.-Fr
5:30-9:30. John Morris takes over Tues.-Sat. fro
9:30-1:30. AE, CB, DC, MC, V

SHERATON CENTRE—52nd St. & Seventh Ave
581-1000. **Caffe Fontana:** Continental restauran
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Exquisite restaurant with singer-pianist Barbara Ros
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La Ronde: Live band for dancing from 9 p.m.
AE, CB, DC, MC,

SHERRY-NETHERLAND—781 Fifth Ave
759-9020. **Le Petit Cafe:** Pianist Ed Goldman pla
music of Gershwin, Ellington, Ravel, Debussy, Bill
Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.
AE, DC, M

ST. REGIS SHERATON—Fifth Ave., at 55th S
753-4500. **Grill:** Thru 4/8, pianist-singer Nanc
Waldman, Tues.-Sat. 8:30-11:30, Sun. 7:30-12:3
Astor's: Pianist Ann Hampton Callaway, Mon.-Fr
4-9; Sat., 6-9. The Mike Cerrati Trio, thru 4/28, Mon
Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m.
AE, CB, DC, MC,

WALDORF-ASTORIA—Park Ave. & 50th S
355-3000. **Peacock Alley:** Pianist Jimmy Lyon pla
Tues.-Sat. 6-10 p.m. Lynn Richards entertains fro
10-2 a.m. Rene Martel plays Sun.-Mon., 8-1 a.
Cocktail Terrace: Laura Taylor Trio play, Tues.-S
9-2 a.m. Thru 4/16, Judith Keithly accompanied
Danny Hurd and Frank Vento perform *Songs to t*
Tune of William B Williams, Sun. & Mon. 9-2 a.
Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Hebe
lein Fri.-Mon., 5:30-8:30. AE, CB, DC, MC,

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-726
Restaurant club, with singer-pianist Ann Lebea
holding forth Thurs.-Sat. from 7:30. Sue Maskale
sings & plays Mon.-Wed. AE, DC, MC,

**MARIANAS—986 Second Ave., bet. 52nd & 53
Sts.,** 759-4455. Continental restaurant. Piani
singer Al Bundy, Mon.-Fri. 6-midnight.
AE, CB, DC, MC,

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-65
Tues.-Thurs., singer-pianist Anne Phillips. Fri. & S
pianist Jimmy Lyon. AE, CB, DC, MC,

COHO—11 Fulton St., 608-0507. Seafood restaura
Diana Rogers plays cabaret music Mon. & Wed. 5
Sun. 2-6. Pianist Steven Stucker plays Tues. & Thu
5-9, singer Julie Sheppard joins him on Fri. & S
from 6:30. AE, CB, DC, MC,

DON'T TELL MAMA—343 W. 46th St., 757-07
Cabaret/piano bar: 4/2, 9, Judith Bro; Mich
Hayward-Jones. 4/3, 10, Marion Gallo; J. Glitz.
4-7, Jill Corey; Justin Ross. 4/8, Marilyn Benkler
No credit car

DUPLEX—55 Grove St., 255-5438. Cabaret/pia
bar. 4/2, 9, Carolyn Drocowski; T. Harding Jones.
3, 10, Mona Tiglio. 4/4-7, *Nunsense Story* unconv
tional musical. 4/8, Todd Stockman; Andre Mo
gomery. Shows at 8 and 11. No credit car

HANRATTY'S—1754 Second Ave., 289-3200. 4/
9, Dick Hyman. 4/3-8, Keith MacDonald. 4/10-1
Cyril Haynes. A

JOES PIER 52—163 W. 52nd St., 245-6652. Thru
14, Teddy Robinson and his Duo, Mon.-Thurs. 8
Fri.-Sat. 8-2 a.m. AE, CB, DC, MC,

LA CAMELIA—225 E. 58th St., 751-5488. Eleg
Italian restaurant. Thru 3/31, singer-pianist Joe D
ise returns, Mon.-Sat., 10-2 a.m. AE, MC,

LE VERT GALANT—109 W. 46th St., 382-00
Great French restaurant. Singer-pianist Bud
Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC,

MRS. J'S SACRED COW—228 W. 72nd
873-4067. Restaurant/piano bar with Tom Bo
playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charl
Lindberg takes over. AE, CB, DC, MC,

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat.,
anist Danny Nye. AE, DC, MC,

RUPPERT'S—Third Ave. at 93rd St., 831-190
Piano bar/restaurant. Wed., Caroline Schwartz at t
piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Ho
ard Sloan. Music from 8:30. AE, DC, MC,

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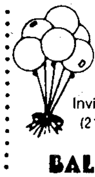

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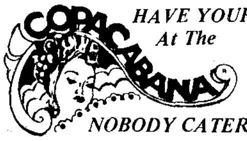

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Here's The Beef—Handsome, successful, witty MD seeks bright, educated, sensuous, slim woman, 20-32, for fun and more. Send bio, photo and phone. NYM Box D245.

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Very Attractive, Successful—Trial Attorney, 34, friendly, funny, loving, Jewish. Seeks woman who thinks like New York Review of Books and looks like Vogue, 25-32. Photo and phone. NYM Box C143.

Outgoing Jewish Lady—24, blonde/blue, seeking nice guy, 5'10" plus, 25-35, for friendship. Embarrassed? Don't be. We'll tell everyone we met in Paris. Phone/photo. NYM Box D291.

I Wish To Meet—A lovely, secure, single young woman who understands her heart, values communication and believes that a relationship is a joint venture to be energetically worked at by both individuals. She is intellectually curious, well-educated, ambitious and balances her professional life with interest in the performing arts, charitable efforts and an appreciation of healthy play and quiet musing. She allows an affinity for another to grow naturally and does not play games with the heart. Should you recognize yourself please set aside your reticence and respond with a letter, phone number, and photograph. I am a successful, non-smoking, Ivy-educated, professional gentleman (a single, 5'8", WASP, age 29) and am found to be secure, charming, and in possession of a warm smile and sparkling eye. NYM Box F214.

Very Attractive, Warm—Black woman professional, early 30's, looking for serious relationship with financially secure black male, 32-42, who is physically and psychologically attractive. I enjoy people, love to laugh, love movies, books, good restaurants and children. Only respond if you do too. Photo and a bio a must. NYM Box D293.

Excellent Humor, Listener—And friend. Very pretty redhead, slim, 43. Honest, perceptive, sensitive, self-reliant, nonsmoker. Seek male counterpart, 40-50, to share my love of music, art, photography, theater, gardening, travel. Live in NJ. Send note/photo/phone. NYM Box D294.

Pretty Redhead—29, wishes to meet honest and sensible, single man, 29-40, to share all that life has to offer. Photo/ phone/bio appreciated. NYM Box F215.

Fickle Finger Of Fate?—Intrigued with green eyes? This petite, pretty, Jewish girl, 25, seeks attractive, intelligent man, 27-35, for fun, friendship, maybe more. Bio and photo a must. NYM Box D295.

Successful Male—Handsome, 36, seeks classy lady, 23-35, who is cheerful, war sexy, adventurous, pretty, slim, and has great sense of humor for a sincere re tionship. NJ business owner and reside but I frequent NY. Your photo gets mi NYM Box D296.

Stamford, Ct.—Bachelor, 42, very har some, wealthy, divorced. Seeking very tractive lady, 35-45, to share sailing exp riences on my yacht. Looking for lo and relationship. Send photo, bio a phone. NYM Box D297.

Busy LI Artist—Widowed, late 4 looking for Jewish single 40 plus, succe ful, caring nonsmoker. Must love ca antiques and finer things in life. Bio, ph to. NYM Box D298.

Built Nest In Wrong Tree?—Childle attractive lady, blonde, sense of lif ironies. Seeks white, single, dynamic m with firm grip on life. NYM Box D29

Lovable Man Sought—By 5'8", 38, pret warm, chic, woman, who loves the ar countryside, work, intimacy, Lutece, p za. Must be tall, together, successful, fu Optional: refined, Jewish, 38-48, a ready for possibly great future with m Photo and bio please. NYM Box C138

Happily Unmarried Lady—Desir change. Successful executive, young 3 vivacious, very attractive, well-travele Jewish female seeks sensitive, unjade successful, witty, 6' plus, 35-45 man f romance, etc. Send bio and photo. NY Box D300.

Earthy Beauty—Entrepreneur, 36, warr Jewish woman loves dancing, roller ska ing, art and sharing inspirations. I seek handsome, successful, single man, 30-4 who is sensitive and loving for friendsh and romance. Letter/photo/phone. NY Box F218.

Widower, 64 Years Young—5'6 1/ slim, sincere, affluent professional a with diverse interests, seeks lady as friend and companion to share and enj life, theater, travel. For the quiet m ments, have a fireplace and wine cellar big, empty home. If you are very attra tive, slim, intelligent and a cultured la in the 50's, please start the ball with yo photo/phone. NYM Box D301.

Make My Day—Tell me there's still smart, successful, handsome, eligib man, 30-45, around for a beautiful, sex smart, successful, tall, slim, 33, blond Letter, photo and phone. NYM Box C13

That Special Someone—Needed f warm, attractive female, 34. If you a tall, attractive, sincere, successful Jewi male, 32-42, with tender loving care spare. Photo/phone. NYM Box C141.

I'm Smart And Funny—And cook we just like Rachel Samstat. I want a g who doesn't give me heartburn! I' looking for a solid relationship with tall, ambitious man in his 30's, who is i telligent, handsome, wants children ar enjoys good conversation. Photo/lette NYM Box C133.

NEW YORK CLASSIFIED

ing Is Everything—Lovely, lively, ate, life loving lady of 43 is ready to a chance again. Are you? NYM Box).

antic Female Artist—Ex-model, 34, le with a 5-year-old daughter. I'm tiful, adventurous, and most impor- like a man with a great sense of hu- Photo and phone. NYM Box C140.

etic, Handsome Surgeon—28, sensi- energetic, seeks female with beauty, ligence and warmth. Photo/phone/ NYM Box F221.

essful Scientist, 28—MD/PhD, en- ballet, foreign film, seeks exception- bright Jewish woman for lasting rela- hip. NYM Box D302.

le, Attractive, 39—White, Jewish fe- professional enjoys arts, travel, TV, ies, tennis, life. Looking for warm, st, interesting, white Jewish male,), for relationship. Photo, phone. 1 Box D304.

n A Pretty—Warm, witty, exciting, isticated, happy, classy, blue/green- , 5'5", slim, sexy, blondish, early 40's, essful, single, Jewish female. You are ccessful, handsome, sincere, warm, oving, witty, emotionally available, e Jewish male, 42-52, who enjoys ies, theatre, music, beaches, ro- ce, laughs and, like me, know you rve the very best. Photo, phone. 1 Box C114.

ingly Pretty, Petite—LI blonde esslady, 30's, fun to be with and in- ent, seeks positive thinking, outgo- generous, financially secure man, 40's, who desires a relationship, but pable of being friends first. Sense of or a must. NYM Box D251.

Big Promises—Pretty, bright female, ooking for attractive, fun, male com- on (28-40) for tennis, theatre, dinner, a few laughs. I'm just looking for a nge of pace." Photo, bio, phone. 1 Box D253.

dsome, Sensitive, Sophisticated—Pro- onal, financially secure, humorous, active male, seeks pretty, petite an with like qualities, age 23-33, for ng and caring. Photo/phone. NYM D254.

t, Stunning, Intelligent—32, 5'9", professional, Jewish female enjoys g and sports looking for a well-es- shed, handsome male of equal quali- 2-45, 6' plus. Photo/bio/phone. NYM F181.

esting And Interested—Petite bru- , athletic, well-educated and trav- professional writer, 36, never mar- wishes to meet bright, humorous se- man, 30-47, who is ready for mar- and children. Send letter/photo. 1 Box D303.

len Hair, Green-Eyed—Catholic pro- onal, white, 28, warm, pretty with e of humor seeks single male coun- rt, 30-45. Object: love, marriage, lren. NYM Box D290.

Now—Very handsome, 44, man on loose. I'm as good as gold and need lady who will share it all. If you are lus, truly beautiful of mind, body and t a great mate, respond with photo/ NYM Box F239.

Slim, Graceful, Bright—Attractive female, early 40's. Plays tennis, reads widely, enjoys sports, conversation and sharing. Seeks bright, high-energy, non-smoking male, with sense of humor and warmth. NYM Box C134.

Attractive, Fun, Caring—Female Attorney, 29. Likes theatre, good food, travel and baseball. Marriage, family oriented. Seeks professional or business man with similar interests. Bio, photo and phone. NYM Box C147.

Adventurous, Athletic, Ivy League—Financially secure entrepreneur, 30, 5'10", Nordic, health conscious, mild herpes. Seeking a warm, irreverent woman to raise family with. Letter/photo/phone. NYM Box D333.

Attractive, Research Psychologist—54. Interested in meeting a slim intellectual woman, 35-45, who likes concerts, restaurants, talk and possible lasting relationship. Photo please. NYM Box C148.

Understated Quality Optimist—36, Jewish, traditional, family oriented woman. Enjoy dining, theater, movies, sports, but also spending time at home, entertaining or quiet time. Love the country. Health conscious but not fanatic (will never give up ice cream). Played corporate game, now on own. Allergic to polyester and other pretenses. Seek Jewish man 35-45 or so, solid, secure, nice. NYM Box F234.

Petite, Pretty Lady—36, slim. Seeks warm, sensitive man, who enjoys old movies, dancing, and quiet times together for meaningful relationship. Photo, phone and bio. NYM Box C149.

Successful Wall St. Executive—Good-looking, financially secure, 36, 5'10", trim single male. Down-to-earth personality. Enjoys laughing, the outdoors, tennis, David's cookies, black tie and blue jeans, ballet and the Beatles. Seeks slim, attractive, smart professional upbeat woman, 28-34, with good sense of humor and values to be my best friend. Bio/phone/photo a must. NYM Box D395.

Pretty—Kind, slim, 5'5", blond, blue-eyed female WASP, 32, loves music, classical rock, animals, skiing and golf. Seeks Christian male, 30-40, with sense of humor. Photo if possible. NYM Box F236.

Wanted—One outstanding, single, Jewish male, 30-38. He is living in Manhattan and believed to be handsome, well-dressed, sophisticated, romantic, successful and established. He is also health-minded and non-smoking. Reward: one extraordinary, single Jewish lady, 28, who has everything but you! To collect reward photograph and bio necessary. NYM Box F238.

Great Doubles Partner—In tennis, love, life. Warm woman, beautiful inside and out. Phone/photo. NYM Box F241.

Athletic, Very Handsome—Young 43, high energy, corporate owner, sense of humor, self-confident, wealthy, WASP, 6'2", 170 seeks very attractive, slim, 28-39, optimistic, bright, direct, energetic, witty, athletic, slightly zany, all-American lady to romance and share the sun, the moon, great wines, secluded beaches, and all the niceties life has to offer. I've got it all but the right lady to share it with. If you are as hesitant to answer as I was to place this ad, let's get together. Please send brief bio and phone. Recent photo a must. Go for it. NYM Box F183.

Sophisticated and Adventurous—Woman executive, 40, seeks reationship with warm, intelligent, financially secure man, 40 plus. A man to share life. Photo/phone. NYM Box F237.

Small Town Sophisticate—Divorced, 50, 5'5", 110 lbs., lives out of state with business interests on LI. Looking for tall, successful gentleman friend. NYM Box F288.

Some Day My Prince Will Come—A vivacious, attractive, female executive, 29, who lives in a corporate world yet still believes in fairy tales is looking for a handsome, successful male, 28-36, who has class and finesse and is looking for the foot to fit the glass slipper. Please respond with bio, photo and phone. NYM Box D334.

Sensitive Romantic Male—45, creative, attractive, sensual sometime childlike, *successful entrepreneur with interests* ranging from Soho and the avant-garde to psychology, antiques, art, music, foreign films, wine, gourmet foods, beaches, country inns, etc., etc. Would like to meet a woman soulmate who is open and honest and is comfortable on St. Marks Place or Lutece, is very bright and quite successful. NYM Box D323.

Successful, Attractive, Caucasian Male—45. Seeks attractive, Oriental lady 25-35, who enjoys restaurants, theater, travel. Seeking relationship that is both caring and relaxing. Phone. NYM Box F145.

Successful, Attractive Male, 44—Seeks attractive female to enjoy relatively healthy relationship. Enjoys restaurants, theater, travel. Seeks relationship with warm and easygoing female. Phone. NYM Box D324.

Jewish Female Attorney—5'6", slender, mid 30's, seeks professional, 35-45-year-old mensch to share quiet dinners, long walks, ice cream cones, Gershwin and the good things in life. Photo, phone and short bio a must. NYM Box D325.

Ivy Grad, Female—Good looks, too! Tall, slim, Jewish, late 20's. Enjoys dining out, fashion, the arts, travel and swimming. Seeks intelligent, successful, sincere male, 27-35, for lasting relationship. NYM Box C146.

Very Attractive, Intelligent, White—Elegant, fun-loving, educated, charming, witty, sincere, sensitive (and modest, too), financially independent, divorced (1 son, grown and away) woman, early 40's, who might be found at Baptist Revival as well as uptown cocktail party. Does much from politics to teaching and writing. Looking for white, successful, single, not unattractive, cerebral, sensitive companion to share conversation, theater, dining, reading, laughter and possibly life with, 47-59. Write/phone. NYM Box D326.

Single Parent—Pretty and slim, 30, seeks man for possible lasting relationship. Photo and phone. NYM Box D327.

Sought After Woman—Seeks inspired, highly spirited intellect, Trojan body for lasting love, long hugs. NYM Box D330.

Silky Skin, Being Beautiful—Romantic, sophisticated, exciting, Oriental make me unique. If you are 35-45, white, good-looking, ambitious, successful, professional man, I would like to meet you for caring relationship. Please send photo and phone. NYM Box D331.

Special, Sweet, Smart—Pretty, white, 26-year-old, brunette lady would like to meet a fine, educated, single gentleman, between ages 24-36, whose interests include dancing, travel, foreign films and history. Phone/photo. NYM Box D328.

Irish-American Female—27, small and pretty, wishes one male, attractive and successful to have a lot of fun with and ultimately fall in love. Please send photo and bio. NYM Box D239.

Single, 5'8", White—Male, 45, broadcast executive who loves travel, jazz, art, sports, and laughter, seeks bright, attractive, playful lady with good disposition. NYM Box D332.

Very Pretty, Feisty Female—Graphic designer, 31, wants it proven that looks, maturity, wit, communication exists in one man, 27-35. Likes food, fun, fitness. Photo, bio. NYM Box D317.

Summer's Around The Corner—And I'd love to be swept away by a man, 30-40 who is adventurous, compassionate, motivated and enjoys country/beach weekends and city sophistication. I'm a slim brunette, 30, with a zest for the finer things in life. Photo/bio. NYM Box D318.

Ready For Relationship—If you are, let's meet. I'm attractive, slim, 36, professional Jewish woman. Would like you to be affectionate, fond of sports and successful. NYM Box D319.

Exceptional Divorced Lady—Looking for a special man, 40 plus. He should be strong yet gentle, emotionally and financially secure, with a good sense of humor. Enjoy opera or disco, long walks, beach, moonlight and travel. Hoping for meaningful relationship. Photo and phone please. NYM Box C145.

Pretty Female Artist—Slim, intense, athletic, hardworking, religious, 40's, works in free time with the poor, wishes to share good life with a wonderful man of strong character who is manly, humorous, tender, financially secure, loves his work, has a sweet disposition, is capable of joy and is slim and very healthy. I love the arts, books, dancing, children, hilarious movies, long serious conversations, clothes and food. Serious replies please. 40-50. Letter, photo and phone. NYM Box D320.

Here's Looking For You, Babe—And well worth the effort! Especially if you are tall, good-looking, single, 32-42, a very successful exec/professional man from NJ or NYC. I'm your lady, a trim 5'6" brunette, told that I'm very pretty, smart, classy and so exhilirating to be with. If you're a romantic realist looking to a future, write me with photo/phone; so maybe we'll both get lucky and can melt into spring together. NYM Box D322.

What A Coincidence—I'm looking for someone extra special too! He'd be tall, single, 45-55, preferably Christian, of independent means, free to enjoy the best things in life (like me!). I'm blonde, svelte, attractive, and very chic. Enjoy sports, opera/jazz, fine dining, good conversation, the Sunday Times, and just savouring life. Let's make memories, write me with photo/phone at NYM Box D321.

More Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Washington Entrepreneur—Successful, single female, 37, trim, independent, bright, cute and classy WASP with good sense of humor. Loves NYC, exotic dining, music, dancing, tennis, travel and oceans. Seeks single, successful, professional, good-looking man with varied interests and high energy level that travels to D.C. often and is ready for serious relationship. Photo and letter please. NYM Box F232.

Ex-Flower Child Seeks Composer—Your box no. has expired. NYM Box D360.

Elite, Petite Eurasian—Who enjoys the magic balance of material and spiritual wealth, seeks sophisticated, exceptional gentleman, 45-55, for enduring relationship. NYM Box D361.

Independent But Caring—And giving, strong yet soft and feminine. 31, 5'2", attractive, stylish executive who is slender, athletic, creative seeks successful Jewish man of quality with humor and zest for good living. NYM Box D362.

Wanted—Adroit, glib, funny woman for the real thing. I am 35, Wall St. exec, direct, funny, optimistic, athletic. Where there's a wit, there's a way. NYM Box D364.

Pretty Jewish Woman—Divorced, 40, 5'2", I am warm, intelligent, educated. I seek a caring, sensitive, bright successful man, 35-46. Bio/phone. NYM Box D365.

Attorney—40, bright, articulate. Seeks bright, attractive woman looking for relationship, 28-40. Photo and phone preferred. NYM Box D366.

Attractive Advertising Copywriter—26, pretty, witty, warm seeks successful, funny, sensitive man, 28-40. Photo appreciated. NYM Box D367.

Pretty, Funny Lady—Professional, 38, PhD, tennis fanatic, love The New Yorker, movies, seeking a warm, attractive man for a relationship. NYM Box D368.

Princeton Scientist—Established, tall, assertive, sophisticated; seeks his feminine, not overweight match to 42. Reply Box 553, Plainsboro, NJ 08536.

Handsome Blond Male—Age 32, successful professional, tall, athletic, and warm. Looking for meaningful relationship to share varied interests. Photo preferred. NYM Box D369.

Bridge, Scrabble, Dance?—Lady, Christian, good-looking, 5'6", warm, caring, vibrant, intellectually curious, loves the arts, nature, fine cuisine, wit, sharing; seeks nonsmoking white, single, successful, generous, considerate, fun-loving, handsome, bright partner, 53-63. Photo/bio please. NYM Box D370.

Beautiful, Fair-Haired—Optimistic, Jewish, arts professional, 30, seeks successful, self-confident man. No Spam eaters please. Photo/phone. NYM Box F231.

Attractive, Unpretentious, Intelligent—Woman, professional, 34, blond, Jewish, sometimes shy, wants to meet intelligent, down-to-earth man, 35-45, with few or no affectations. NYM Box F208.

Vibrant, Pretty Lady—Slim, warm, bright, Jewish. Seeks handsome, successful, aware counterpart, 35-42. Photo/phone. NYM Box D314.

Not Dumb, Docile Or Dependent—Warm, feisty female, 38, with touch of class, seeks trim, accomplished, introspective man with sense of humor who is tired of living alone. NYM Box D337.

Very Successful Entrepreneur—49, divorced, lead exciting life. Would concentrate my social attentions on a classy lady, 30's, soft and lovely and slim, exotic okay, independent and loyal, solid values, with flexible schedule to indulge common interests, including tennis, serious music, travel. NYM Box D338.

Attractive, Scandinavian Woman—Slim, well-educated, young, early 40's, wishes to meet attractive, bright and interesting gentleman age 40-50. Photo and phone appreciated. NYM Box F240.

Sincere, Athletic, Fun-Loving—Male physician, 27, 5'4", seeks slender, attractive, intelligent, fun loving female. Phone/photo. NYM Box D313.

Light-Hearted—And elegant, 44, a successful writer who has traveled the world, now seeks a solid, secure man with a warm disposition and a good mind. Send note and phone. NYM Box D340.

One Of The Few Differences—Between you and me is that I'm a female. We are both 37-50 (I'm 40) extremely bright and funny, cheerful and optimistic. We like our lives and are looking to share, not to be rescued. I'm slim and good-looking but you don't have to be, up to a point. NYM Box D343.

Vivacious Professional—With much to offer. 26-year-old single Jewish female who enjoys cultural events seeks professional male with whom to share life. NYM Box D397.

Your Wonder Woman—Blond, slim, New England upbringing, Swedish heritage and prettiness, Ivy League MBA, direct, sincere, warm, highly successful, 36. Cruise and race sailboats, ski, play squash. Desire committed relationship, perhaps family, with attractive mature male of compatible background, interests, intelligence, 35-42. Photo appreciated. NYM Box D345.

Tall, White Male, 40—Looking for female 5'7" plus, 21-35. Interested in friendship, not marriage. Am athletic and love dancers. Photo. NYM Box D346.

Warm, Sincere, Vivacious Female—33, Jewish, enjoys movies, theatre, Trivial Pursuit. Seeks bright, secure Jewish man for lasting relationship. Photo, bio, and phone a must. NYM Box D347.

Got It Together—And looking for someone to share it with! Very special, intelligent, attractive professional woman in her mid 40's. Mature enough to be young. Enjoys classical music, theatre, travel, good food. Looking for intelligent, successful man with a sense of adventure. NYM Box D348.

Erte, Toscanini, Vermeer—Broadway musicals, Faberge, Fred Astaire, lots of laughter and joy in life. If some of these items from my "world" also mean a lot to you, then maybe I will too. Attractive, savvy, Jewish gal in her 30's, very successful, would like to meet a similarly minded fellow who is looking for an exciting, interesting woman who's also creative, caring, and capable. Please write with photo. NYM Box D339.

Here I Am—A tall, attractive, recently separated 40-year-old woman discovering that single life really can be fun! Although I possess the admirable qualities most often mentioned in these ads, I do not ski, sail or scuba, yet. Your phone, photo and letter welcomed. Any questions? NYM Box D349.

Pretty LI Female—34, slim, dark hair, nonsmoker, loves skiing, seeks 34-48, handsome, athletic, successful, non-Jewish white male, 5'8"- 5'11". Bio/photo/phone please. NYM Box D350.

Bright, Attractive, Blue-Eyed Blonde—35, seeks tall, together, playful yet sophisticated white Jewish male counterpart, 30-42, to share lust for love, life, laughter, working out and then some. Phone and photo welcome. NYM Box D355.

Sense Of Humor—Professional woman, 30, attractive, animal-lover seeks sensitive, funny, independent man for lasting relationship. PO Box 419 Murray Hill Station, NYC 10156.

European Businessman, 28—Loves children, fine dining, theater, outdoors, traveling and honest fun. Seeking warm, sensitive, young, pretty lady for lasting relationship. Phone/photo. NYM Box D351.

Single Suburban Professional—Jewish, 37, slim redhead seeks kind, affable male for lasting relationship. NYM Box D352.

Pretty, Blonde Female—33, slim, 5'5", Catholic, well-educated, warm, caring. Seeks sincere, sensitive, single man who believes in sharing. NYM Box D354.

Alluring, Anglophile—Seeks smart, charming, handsome, Englishman, 34-43, for commitment. I'm very pretty, creative, brainy. Photo please. NYM Box C172.

Jewish Female, Sports Lover— Seeks male, 30's. Relationship. NYM Box C151.

Pretty White Upper Eastsider—Seeks unencumbered, successful, white romantic gentleman, 35-50, for a sharing relationship. Phone. NYM Box D335.

I Love Life—But need someone to share it with. Male, age 30-40. One who dares to be honest and open. A non-smoker. Please send photo/bio. NYM Box F227.

Dynamic Jewish Male—36, very successful, attractive, sincere, humorous. Loves travel, boating, walks on the beach, fireplaces, classical music. A true romantic! Seeking beautiful Jewish woman, sincere, sensitive, elegant and classy for lasting relationship. Photo and phone a must. NYM Box D310.

European Born—Warm, attractive, classy, careerwoman, 46, excellent homemaker, loves music, tennis, people and an active life. Seeks man in his fifties who enjoys sharing the same and is not too perfect. NYM Box F228.

58-Year-Old Divorced Jewish Female—Enjoys jazz, books, walking, theater, art, Sunday brunches, NY Times and The Star. If you are a 5'10" plus, polite, presentable gentleman, you might be the one. Who knows? NYM Box D311.

Enchanting Low-Key Lady—With great looks, warmth, charm and sparkling eyes seeks dynamic, very successful businessman, 40 plus, who appreciates understatement, subtle sensuality, laughter and brains. NYM Box F229.

Attractive, Slim, Blond—Woman, 40's, divorced, WASP, warm, fun-lov seeks sincere, financially secure m mid 40's-50's, who has humor, war and honesty, loves beach and sports. cent photo a must. NYM Box F246.

A Man's Got To Know—His limitati and I do, but like Charles Dickens, I h Great Expectations. I'm good-looking I want someone really good-looking. smart and witty, so I want someone sn and witty. I'm tall but I'll meet some short or tall. I'm Jewish, 33, athletic out of my mind for running this ad there is a shortage of nice people. Ple send a picture and letter as will I beca I don't want to waste your time any m than I want you to waste mine. NYM F247.

Bright, Attractive, Witty—Zaftig si white female with zest for life (50) se unattached, financially secure si white male, age 50-65, with a sense of mor to share our city (theater, mu dancing and friendship). Would appr ate photo. NYM Box D393.

Beautiful Quality Woman—Warm, t eled, authentic, educated, sensit Loves flowers, the arts, nature. W soulmate, friend, lover with integ good looks, financial security, above ed qualities, between 36-53. Send le photo, phone. NYM Box F248.

Special, Attractive, Slim—Female, Ivy League-educated, Jewish, loves t nis, walking, squash, reading, traveli business and the arts, seeks male co terpart. Letter, photo, phone ple NYM Box D315.

Cute, Classy, Cultured—Strawbe blonde, 31, athletic, fun, Jewish wom Ivy League, successful, Wall St., inst tional, arbitrage salesman. Seeks match wit and wisdom. NYM Box D3

Pretty, Warm-Hearted Woman—36,co writer, WASP, with most of the allu attributes found in other ads. Let's m for fun and friendship, for starter think looking directly for romance is staring at the sun. But don't be shy, nearly spring. NYM Box C144.

Wow! New Listing—Very succes male MD, 40's, sensitive, warm, sta trim, very much into tennis, skiing, w travel, great dining and good wine. anxious to meet slim, educated, extre ly attractive/pretty, nonsmoking fem late 20's, early 30's, to share similar in ests. Bio, phone, photo. NYM Box D

Very Successful, International—Inv ment banker recently formed own c pany, also recently divorced, 35, handsome, outgoing, sensitive, roma interested in traveling, politics, gour dining and the better things in life s sensual, very attractive, bright, succes and secure woman, 25-35, for serious lationship. Photo optional. Phone n ber, brief note. NYM Box F230.

Attractive Blonde WASP—5'8", 40's, man seeks caring, nonsmoking gentlen Well-traveled, intelligent, clever conve tionalist with sense of humor. Must e opera, sports, books and quiet Sund NYM Box D372.

Triathlete Half-Marathon—1:48, di cee mid 40's, 5'7", traveled and tau abroad seeks complementary man. N Box D373.

NEW YORK CLASSIFIED

Trim, Executive, 49—6'1", Jewish male. Enjoys Bach interwoven with Stohr and Beethoven, English horseback riding and tennis. Seeks intelligent, pleasant, tallish lady to share interests. NYM Box D405.

Mr. Successful—Wealthy textile executive, 50, 5'11", active, cultured, fun-loving, desire good-looking, educated, sensuous female companion, 30-40, for good times and lasting relationship. Please send photo. NYM Box F255.

Fun-Loving, Athletic Career Woman—Seeks professional Jewish male, 35-45, to share a warm, dynamic relationship. Are you the one? Photo. NYM Box D406.

Sophisticated Female Psychotherapist—35. Seeks charismatic counterpart. NYM Box D407.

Writer/Sports Executive—36, enjoys music, theater, witty conversation and sparkling sense of humor wishes to meet intelligent, feminine, career minded lady. NYM Box F256.

Lovely, Vibrant Blond—Slim, Jewish, in 40's, 5'5". Has career, humor, style and warmth. Seeks secure, professional man, 45-60, attractive, intelligent, affectionate, non-smoker to build loving, exclusive relationship. Photo, bio, phone please. NYM Box F257.

Vivacious, Warm, Sensuous—Jewish female marketing exec, 39, 5'5 1/2", 128 lbs., long legged with thick, almost waist length hair seeks fun-loving, energetic, worldly, nonsmoking, financially secure male, 34-44, at home in black tie as well as jeans to share laughter, intimacy and *the absurdities of life. I'm a published* writer, avid reader and great cook who loves dancing, dining, theatre, movies, classical music, skiing, swimming and beaches. Movie star good looks are not important, but there has to be magic. NYM Box D382.

Who Says I Can't Have Everything—36, bright, vibrant, Jewish Orthodox, divorced, female executive. Likes sun-surfing, travel, art, stimulating conversation. Looking for a successful male counterpart, 33-45, sense of humor and intelligence a must. Bio and photo please. NYM Box C153.

Stunning Career Woman—43, sophisticated, worldly, WASP, 5'4", elegant, slim, sensuous, witty, warm, seeks affluent partner with class to enjoy the finer things in life. Must be trim, tall, 38-49, handsome, romantic, fun and exciting to be with. Hobbies: gourmet dining, dancing, world travel, cultural events. Manhattan residents only. Bio, photo/phone. NYM Box D409.

Very Attractive Female—31, Jewish. Looking for attractive male, 30-37, must be successful, fun-loving and relationship-minded. Full figure and close-up photo, plus bio, please. NYM Box C156.

Photo Stylist—29, adorable, pert, happy, warm, visually oriented. Seeks trim, white male, 30-40, with zest for life, sense of aesthetic, emotionally mature and open to commitment. Photo and bio, please. NYM Box C157.

Attractive Widow, Late Fifties—Warm and caring, with home on North Shore of LI seeks single 60ish man to share quiet dinners, walks, theatre, maybe travel. Photo, phone, bio. NYM Box D378.

Sophisticated English Lady—34, slim, intelligent and fun-loving seeks tall, slim, handsome, successful executive, 34-45, who is also romantic and cultured with a sense of humor for serious relationship. Must be non-smoker. Photo, phone, bio. NYM Box F244.

Petite Black Businesswoman—32, warm personality, big soft brown eyes, lovely smile. I enjoy picnics, dancing, fishing, theater and struggling with the Sunday Times Crossword, 'preciate any help. Interested in secure, sincere, professional/businessman for talking, laughing maybe loving. Race is not important to me. Letter, photo and phone number please. NYM Box D404.

Handsome Adorable Veterinarian—Jewish white male in early 30's with great warmth and sense of humor. Bright, honest, slim, loves music, piano, movies and country drives, looking for relationship with intelligent, spunky, sexy, beautiful, thin, white nonsmoking female in 20's. Must love animals, be career oriented, artistic, warm and energetic. Possibly an actress, artist or dancer. Please enclose photo and phone if desire reply. NYM Box D402.

Do You Have—Undaunted courage to stand for your principles against tough odds? Write and meet lovely female counterpart. Sounds scintillating. 55-65. NYM Box F253.

Pretty, Romantic Lady—Who enjoys travel, skiing, boating, dancing. Looking for single male, 5'9" plus, 38-50, who shares same interests. Please send photo. NYM Box D403.

Popular Successful Administrator—Brooklyn male, 42, 5'11". Seeks woman for whom to care and with whom to share life's excitement and finer things. NYM Box D399.

I Am A Wealthy Woman—34 yearsold, *flowing blond haired professional Jewish* woman, who is rich with good friends, wit, intelligence, vibrance, warmth and emotional well-being. I am seeking a professional family-oriented man with similar qualities, 30-45, who would feel his life was full in having the right woman to share it with. Please include recent photo, bio and phone. NYM Box F251.

Attention Nature Lovers—Northern NJ female WASP enjoys hiking, skiing, biking, horseback riding, days at the beach, quiet dinners, loves animals. Seeks white secure professional male, 28-35, to enjoy similar interests. Send photo, phone and bio. NYM Box D400.

Successful, Sensitive, Honest—36, single Jewish male, Wall St. exec. Hi-energy level, attractive, multidimensional. Enjoy funky to formal, concerts from Nureyev to Peter Allen and Springsteen. Love many aspects of city life as well as country and beach. Enjoy travel, theater, films, dancing, great food and wines, good conversation, sharing and laughing. Searching for attractive, 25-35-year-old, under 5'5", warm, sensitive, honest, who has professional fulfillment and is ready to fulfill personal life with meaningful re*lationship. Phone/photo.* NYM Box D401.

Superlatively Beautiful—Brainy, creative, witty, vibrant, sane professor, 35, seeks her handsome, urbane, successful, articulate counterpart. Photo/phone/bio. NYM Box F252.

Energetic, 5'7", Brunette—Striking widow. Interested in travel, theatre, dining, golf, bridge, Times crossword puzzles. Seeks a mensch, single, with good sense of humor for friendship. Must be financially secure, non-smoker, 55-65. NYM Box C158.

Sparkle And Style—Independent, fun-loving, professional, 30, Jewish, bright, pretty, petite. Desires successful, single, non-smoking, non-religious, Jewish professional man, 30-40, with creative intelligence and lively personality, for future together. Recent photo, bio and phone, please. NYM Box C159.

Dynamic, Beautiful, Brainy—Lady. Seeks a NYC-style man, who is healthy, wealthy and wise. He is 40-55, without young children (mine are grown). Let's talk. NYM Box C165.

Great-Looking, Slender—Career lady. Adult, fun, sensitive, articulate. Many interests. Would like to meet single, Jewish, commitment-minded, over 40, dynamic, *successful, male Manhattanite. Photo* and phone. NYM Box C166.

Professional, Attractive Female—31, Jewish, sincere, caring, fun-loving. Seeks relationship with male, professional. NYM Box C167.

Vivacious, Sensitive, Warm—Jewish female, mid 30's. Seeks successful man, to share love and life. NYM Box C160.

Cape Cod Woman—29. Often in Manhattan seeks warm, down-to-earth man in 30's, must be single. Letter, photo, phone. Write Box 446, Falmouth, MA 02541.

Petite, Brown-Eyed Widow—With zest for life, children grown, flown, on her own, wants man who can read and write for dating, mating, osculating, peregrinating. NYM Box D374.

Handsome Successful Mensch—6'4", 36, (Cancerite) seeks highly attractive/beautiful, 28-34, 5'5" plus, slim, leggy and intelligent lady to share fine food, movies and life. Photo/bio/phone. NYM Box D376.

Attractive, Energetic, Professional—Blonde divorcee, slim, 36. Seeks man, 34-45, non-smoker, marriage-minded, to share interests: sports, travel, the arts, pets and children. Photo and phone, please. NYM Box C173.

Conservative, Single—Successful, 33, white female. Looking for financially independent, single gentleman, for sincere relationship. Should enjoy peeople, music, fine dining, theatre, relaxing. Replies confidential. Send photo. NYM Box C164.

Pretty, Redhead Editor—Artist. Warm and full of life, tall, slim and happy. Would like to meet bright, affectionate, atractive man, 35-45, for possible relationship. NYM Box C163.

Not Superwoman, Simply Human—48-year-old, slim, attractive psychotherapist, loves theatre, laughter, rainbows and sunsets. Seeking warm, romantic, simply human male, over 45. Box C162

Petite Jewish Female—Law student, 29, enjoys plays, museums, *films,* travel. Seeks attractive, professional man for serious relationship. NYM Box D396.

N.J. Blonde Beauty—40, professional. Seeks first rate man for friendship. NYM Box C161.

Old-Fashioned Girl—Beautiful, petite brunette. True romantic. 25, Christian, college grad. Seeks handsome, slim professional man, 27-35 with similar values to share dining, dancing, movies etc. Bio/photo please. NYM Box D383.

Monopoly, Tag, Scrabble—I'm tired of playing games, are you? Tall, slender, attractive, loving and giving Jewish woman, with successful career, seeks that special man to make life complete. If you are a sensitive, romantic, financially secure man, 35-45, interested in an honest and close, lasting relationship. Please send phone, photo and bio. NYM Box C154.

First Time Offered—1957 male, white, exterior, short wheelbase (5'6"). Garaged in *Manhattan, successful, fun,* looks great. Unusual investment. New owner should be single woman, bright, attractive, casual, witty. Best offer. NYM Box D384.

Petite Brunette Attorney—27, Jewish. Loves chamber music, foreign films, ethnic New York. Seeks warm, intelligent professional man, 30-35, with a sense of humor for life's ups and downs. Photo/bio/phone please. NYM Box D385.

Is There A—Well-built, nice-looking, honest, fun, mellow, 40ish guy, who's tired of 20ish females? This pretty, slim, unpretentious, exciting, affectionate, 46 Brooklyn gal, is looking for you for sharing laughs and tears, good times and horrors, beach, movies, 92KTU and KISS-FM, and friendship. Photo and phone please. NYM Box C155.

Bright, Beautiful, Professional Woman—40, Jewish, analytical, humorous. Seeks sophisticated, humane man. NYM Box D386.

Artist—NYC single woman in mid 40's, youthful, very attractive, athletic, earthy, warm, successful, seeks male counterpart, 35-50, for caring friendship. Photo/bio. NYM Box D387.

East Side Widow—Late 50's, no family ties. Accounting background. Looking for friendship with someone who enjoys going and doing things in style and a good laugh too. NYM Box D389.

Handsome Successful Professional—33, single male, athletic, 6'1". Considered worldly, secure, fun loving and an adventurer. Personality, integrity, intelligence and beauty are basics in a woman to me. Hello, is it me you're looking for? Letter, recent photo and phone, please. NYM Box D390.

Unconventionally Beautiful Woman—31, Jewish, gentle, warm, very sharp and witty, 5'5", slim, career, Bergen County, NJ seeks handsome, wealthy man, 33-43, 5'10" plus to help make my dreams come true. He has a dream to share and realize of which I can be a part. He loves music, ocean, dining and intelligent women. Photo with reply. NYM Box F245.

Do You Like—Warmth, wit, intelligence, Gershwin, Monet, Dim Sum? I teach. Am 5'1", 38, very attractive. Are you a secure, successful, funny, nice looking Jewish man. Photo please. NYM Box D392.

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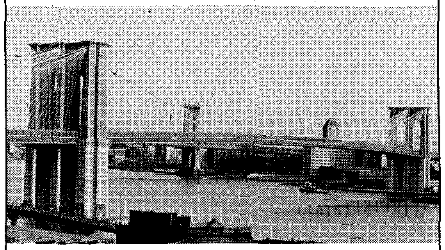

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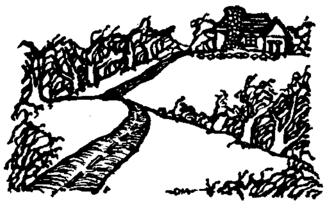
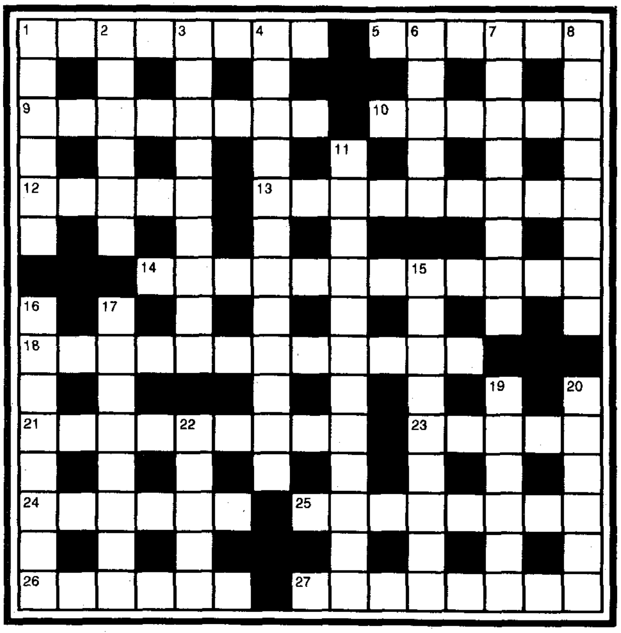


'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Drew close in affection in the double-ended pub bar—took the lead indeed. (8)
5 Mad spy demolished cur in the island. (6)
9 Pulls out of passages. (8)
10 The opposite of taking carriage to the French territory? (6)
12 Annoyed with ingredients of Kashmir kedgeree. (5)
13 Getting the music in order for the orchestra—a right roaming! (9)
14 Do they command the semaphore system? (4, 8)
18 The Morse term for the FC readers. (12)
21 Poor Brian and Tina—personification of the country. (9)
23 Boy upset first-class girl. (5)
24 Statement of opinion written by top man. (6)
25 Breaking us in legs is the cause of repulsive state. (8)
26 Is most apprehensive about adders. (6)
27 At first governor resigns with sly laughs! (8)



Down

1 Coin of a kind, but an old shilling short. (6)
2 Slow on this, not quick to learn. (6)
3 All matches won as the door closed? (5, 4)
4 And French surround odd individuals, causing cooling of affection. (12)
6 Long 12 months on the pole. (5)
7 Diners we served with drinks. (3, 5)
8 Lacking energy is enough to make pest sigh perhaps. (8)
11 The difference between cost and selling price of pig on farm—it needs the right start. (6, 6)
15 Making an entrance in a hurry—and going in twice to shrug off! (9)
16 Bristly bit left was hurt. (8)
17 Given time, woman's sex appeal gains property. (8)
19 Result of cold, bless you! (6)
20 Catches very big girl. (6)
22 Last word the doctor has to change for the better. (5)

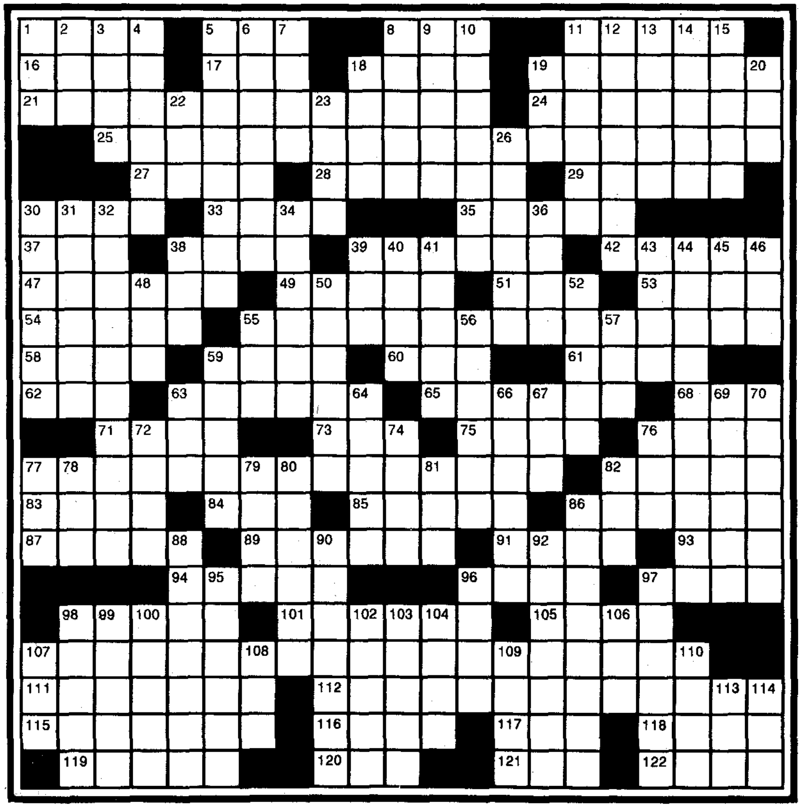
'OSCAR LOCALES': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Ballet leap
5 Network letters
8 Nile viper
11 Hemingway woman
16 Caesar's bird
17 Groovy
18 —— Isaacs Menken
19 Takes down a peg
21 New York
24 Put in a new crop
25 Wales
27 "—— My Heart"
28 White House nickname
29 Double curves
30 Algonquians
33 Dresden's river
35 Clayey lumps
37 Peruvian city
38 Colleague of Dashiell
39 Knightly contests
42 Lady Hamilton, et al.
47 Surgeons' beams
49 Chumps
51 Top of Guido's scale
53 Shield border
54 Dutch cheeses
55 Austria
58 Pen points
59 Fetal membrane
60 Thai area measure
61 The same, in references
62 Chess master
63 Himalayan guide
65 Certain beers
68 G. & S. princess
71 Not in harmony
73 Kiln for malt
75 Split rattan
76 Wife of Geraint
77 Georgia
82 Tee shot
83 Whale film, 1977
84 Haggard's Ayesha
85 He played Chan
86 Wodehouse valet
87 Sturm und ——
89 "—— to the Golden Gate": Kipling
91 New Guinea gulf
93 Erhard's therapy
94 "Vive ——"
96 W. of Wisc.
97 Johnson of "Laugh-In"
98 Young hog
101 Paesano's land
105 Arms talks
107 Marseilles
111 Author Belloc
112 Vietnam
115 Sid's vis-à-vis
116 Chops
117 American caricaturist
118 —— En-lai
119 Cubic meter
120 Town near Arnhem
121 Be the proprietor
122 Lowly Saxon

Down

1 Mandible
2 Morn's opposite
3 Mary Roberts Rinehart heroine
4 Prevents, at law
5 Fleas
6 Portable mattress
7 Graf ——
8 To a lower place: poetic
9 Thermoplastic
10 Nobel category
11 Miffed
12 Blind alley
13 Uses a hammock
14 "Thereby hangs ——"
15 Coty and Clair
18 —— time (never)
19 Parched
20 Trough locale
22 Neighbor of Nor.
23 Same as 19-Down
26 Defrosted
30 Tacit
31 Evangeline's locale
32 Morocco
34 Rome
36 Christiania, today
38 Sounds of hesitation
39 Last year's sophs
40 Skunk's defense
41 Habitual
43 Pouting expression
44 England
45 Fatima's husband
46 Part of a min.
48 Bad ——, German spa
50 Sniggler's trap
52 Flaming
55 To, to Burns
56 Vitamin B element
57 Hosp. V.I.P.'s
59 Tennis lady
63 Jig or coping
64 What the "old woman" lived in
66 India
67 Lineman
69 Strip bare (of)
70 Start of a Christmas carol
72 A Kennedy
74 Phone abbrs.
76 Heretofore
77 Deity
78 Hockey great
79 Son of Odin
80 Valiant
81 Angkor ——
82 Cub Scout unit
86 Friend of David
88 More blinding
90 "The Man —— Golden Arm"
92 Remove a light bulb
95 Everlasting, in odes
96 Horse hair
97 Immediately
98 Does puttying
99 Spartan slave
100 Past twenty-one
102 Felt grippy
103 Lerner's partner
104 Neither Reps. nor Dems.
106 B'klyn coll.
107 Summer weather abbr.
108 Maiden-named
109 Architect Saarinen
110 Utmost degrees
113 Era upon era
114 Regret



Solutions to last week's puzzles appear on page 100.

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